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A FOOL AND A GIRL

A DRAMATIC COMPOSITION OF FIVE ACTS

BY

DAVID WARK GRIFFITH

156 single pages

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To be played with rapidity, and as full of life and brightness as possible, not alone for its own effect, but as a contrast to the hazy, languorous atmosphere of the Old Mission Scenes.

All music used in the action of play is in our possession, the Mexican Folk Songs used in Acts II and III, beingselected from a repetory of over three hundred unwritten Folk Songs of old Spain and Mexico, by kindness of a Mexican family of musicians now in the City of Mexico, - songs for their wonderful sensuous beauty, in our opinion, not equalled by any similar music in the entire world. Dances and figures, whi

Dances and figures, while of Spanish origin, are now thoroughly Mexicanized. All of this, though it seems hardly credible, entirely new to the American Stage AT PRESENT.

SCENE:— Private Dining Rooms of the "BULL PUP CAFE", San Francisco. There is a general entrance, making a narrow hallway down stage L.C., on each side of which are boxes done in plain dark wood, with wine colored curtains over doorways leading into boxes. Center hall is supposed to lead off into main dining room. Upper stage R.C. small table where dissipated elderly gentleman is seated.

Box 1 is decorated with ballet posters in striking colors, photographs of actresses and other celebrities, covering practically entire wall surface. Large uncovered table C., 4 chairs. Small table R.U., with 2 chairs. Long mirror wall R. Folding doors between Boxes 1 and 2.

Box 2 entirely plain; small table C. with cover; two chairs.

Above hallway at back, is ornate balcony for orchestra. Only three of the musicians are seen, Bass Viol, Violin and Harp. The Bass Viol player is exceedingly abdominous, with exaggerated, Dutch pompadour. He works in a business-like manner. Violinist, -Light hair, mustache turned up stiffly at ends. Harpist, smooth face, pale, rather long, dark hair, -Italian.

At

At rise of curtain, orchestra is playing brightly. Scene full of life and action. Waiters with steaming platters go to and fro.

Two men and two women, very fashionable dressed, exit from box 2, into hallway. Gentleman arranges one lady's coat. They exit R.U.

Two elderly gentlemen cross stage in back from R. to L. Stop waiter C., gets light for his cigar. Exit L.U.

A Slow waiter, rather fleshy, middle aged, bald headed pale, very innocent and meak expression. Walks with exaggerated slowness and affectation of dignity. As he gets C., drops napkin which he then picks up in same, slow dignified manner.

ACT 1

DUTCHY

(He is medium height, rather stout, red cheeked, pompadour, close cut hair with high, rather heavy eyebrows arched in the middle to give his face an inquiring expression.)

(Enters box L.2, sets tray down on table, singing to the air played by the orchestra, - with German accent)

Oh, where, oh where, hast mine little dog gone,
Got in Himmel, oh where can he be
With his tail cut long,
And his hair cut short,
Oh, Teddy Ruse-e-efelt where ist he?

Voices from box, - Stop that singing, - cut it out.

DUTCHY

(Goes on piling dishes and repeats song in low tone of voice)

(Middle aged man and woman enter L.C. Man opens curtains box 2.)

(Following scene played with rapidity)

GENTLEMAN

(In busy, satisfied manner) Ah, this is allright, fine!

LADY

(Entering quickly, -nervously) No, I dont like this at all, too small.

DUTCHY

(Opening curtains, indicating box 1 across hall) Dere is anodder one over here. Would you?

GENTLEMEN

(Entering other box) Oh, this is the one. This is all-right. Come in dear.

LADY

(Entering box) Oh, no, - this is too big.

GENTLEMAN

Yes, it is big, isn't it? (To waiter, both coming back to box 2) These all the rooms you have?

DUTCHY

I'm sorry, sir, dat is all. Very nice rooms, sir, would you?

GENTLEMAN

Well, Annie, what do you say about it? Is it allright?

LADY

Well, what do you say about it?

GENTLEMAN

Oh, I leave it to you. I'm satisfied.

LADY

Oh, well, I think I'll take the other room. (Goes to curtains, stops) No, I guess this one will be allright. (Sits down) I only want a sandwich anyhow.

(Woman's voice, off stage, supposed to be in box 6, singing very sharp and off key, - Tis the last Rose of sum - her, - breaks on top note.)

(Voices off, - No, no, - Cut it out, - drown it.)

LADY

Gracious goodness, what a fearfully noisy place this is.

GENTLEMAN

Well, dear, we had better hurry. Only got a few minutes.

LADY

I'm sure I dont know what kind of a sandwich I want. Oh, this terrible chair! I cant sit in it. I think we had better take the other room after all. (Gets up, crosses hall, looks in other room, quickly and nervously) No, I dont think I want anything anyhow. Come on, let's go hm home. (Starts out, gentleman following her)

GENTLEMAN

Well, dear, if that was all you wanted, this isn't the way to do.

LADY

Well, I dont care. (Both exit L.C. talking as they go.)

WDUTCHY

(Follows up stage, looking off after them) Goodbye. Exit R.U.)

(Slow waiter crosses L. to R. As he gets near R., we drops his napkin, looks at it a moment, then with exaggerated slowness and gravity, picks it up and puts it over his arm).

(Curtains open between boxes 1 and 3. Four young men enter from box 3 to 1. Dressed in height of fashion and affecting effeminate manners. Robert preceeding the others.)

ROBERT

(Airily) Oh, Charley, you forgot the bonbons.

CHARLIE

(In drawling voice) Gracious goodness, I just knew I'd leave those foolish things.

ROBERT

Oh dear me, isn't he the crazy thing? My goodness, I never saw such a man.

(Woman's voice as before, singing, The last rose of sum- her

OMNES

Cut it out, forget it.

JIMMY

Oh heavens, I'll never come to this place again as long as I live. The noise is enough to drive one wild.

ROBERT

I just hate this sort of thing, dont you? All these queer curtains and furniture. You know, they have a terrible effect on me. You know I am a creature of environment

JIMMY

Oh, goodness, hear us talk!

CHARLIE

(Opening curtains leading into hall.) Come on children, lt let's get out of this place. Where has that foolish waiter gone to? (Puts money down on table)

ROBERT

(In amazement) Charlie Ice, did you give that waiter all that money? You'll need that some day.

CHARLIE

(Recklessly) Well, I dont care, you cant be a stingy old thing. When you're a sport, be a sport.

JIMMY

(up stage, in hallway, singing)
I dont like no cheap man,
Spend his money on the installment plan.

(All exit L.U. laughing and talking)

(Two waiters cross R. to L. with empty trays, very rapidly. One waiter with steaming platter crosses L. to R. Then slow waiter crosses R. to L. As he gets in C., drops his napkin, Bus. as before)

DUTCHY

(Enters box 1. Picks up money.) Ten cents, - for mine it's a red autermobeel. (Exit singing sadly) Oh, where, oh where hast mine little dog gone, etc. enters box 2, tips chairs against table as though reserving it for customer, and exits upp hallway)

(Orchestra starts up,
"There'll be a hot time in the old town to-night."

(Enter L.U. MAGGIE SMITH, known as "SKINNY". Looks calmly up and down the dining room, up stage, turns, strolls down hallway down stage. She is dressed in black spangled long trail dress, a little out of style, with a large hat of purple chiffon, set a little on one side of her head. She has very red hair, fluffed in exaggerated manner about her face. Very highly made up. Is awkward and angular and affects a haughty, superior manner. She if follow ed closely by EVANGELINE TUCKER, known as "SHORTY". She is dressed in cherry colored tight fitting walking suit, very short skirt, extremely high-heeled shoes with red heels and big bows. Sh is very plump and her dress fits her close about the hips which she moves as she walks in the exaggerated, hip swaying fashion. A very large hat, black, with four immense ostrich feathers of white turning into vivid crimson at ends. Coe [illegible] stage. Opens Curtains box 1, calls up L.U.)

EVANGELINE

Come on Freshy, what's the matter with you, come on, will you?

(EFFIE TUCKER, generally known as "FRESHIE", - off stage)

EFFIE

Allright, wait a minute, I'm loosing my stockin'.

EVAN

Oh, dont mind that, hurry will you.

EFFIE

Oh, I'm coming.

EVAN

Well, get a move on you.

(Orchestra is still playing brightly)

EFFIE TUCKER enters L.U. She is dressed in automobile costume, with long light coat and auto veils. She is very bright, full of good nature and sparkling with life)

EFFIE

(Calling loud and gally to old man sitting at table R.U.) Hello, popsey, how's the old rooster to-night?

(Waiter sets down large mug of beer in front of gentleman. As old man starts to take beer, Effie snatches it up with one hand. With the other lifts the old man from his seat, and dances with him down C.,)

EFFIE

(Calling up to musicians in Balcony) Come on Fatty, play something lively, what is this? My God, kiddo, you're asleep. Wake up, wake up Bill, where do you think you're at? This aint Philadelphia.

(The musicians smile down upon her and liven up as she dances down to the first box)

EFFIE

Well, popsey, y u dance as gracefully as an elephant.

(He makes motion to take beer which Effie Still holds).

EFFIE

No, this is for me, I'm as dry as an ash barrel (takes drink) (Turns glass upside down, puts it in his hand, pushes him up stage, he falls into chair) Skiddo, bill, skiddoo.

EVAN

(At entrance to box) Well, Freshie, you're the limit, come on.

EFFIE

Oh, wait a minute.

EVAN

Well, what's the trouble now?

EVIE

(Whispering) I want to see who's on deck to-night. (Tiptoes up to box 5, looks around and then looks in between curtains. At this, there is a loud angry exclamation from inside box).

EVVIE

(Sweetly and with exaggerated politeness) Oh, I beg your pardon, so sorry. (Closes curtains. Speaks this at the up stage boxes 4 and 5.

EVAN

Oh, for God sake, cut out that rubbering and come on? (entering box 1)

EVVIE

Oh, guess who's in the last box on this side. GUSSIE, yes GUSSIE, with a moustache blanche.

EVAN

Well, my God, what do you think of that?

In this scene, care must be taken to get that natural, careless, alluring personal note, a feature of this class of women. While common, free from too much harshness or coarseness, merely breezy good-nature and over-flowing animal spirits).

EVVIE

(As if singing) Yes GUSSIE, GUSSIE, Fussie Gussie, he's deserted me, deserted me (jumping up and down in seat) Gussie, Gussie, False, False Gussie, Fussie Gussie (throws herself in chair back of table)

EVAN

(Who has been wiping her face at mirror in wall R.) Cut it out, cut it out!

EVVIE

(Picks up fork, lightly tapping on table in time) Gussie, Gussie, False, False Gussie!

EVAN

(In louder tone) CUT IT OUT! CUT IT OUT!

EVVIE

(Same tune). Gussie, Gussie, False, false Gussie, Fussie Gussie!

(T

EVAN

EVAN

(takes up water bottle, holds it above her head in threatening attitude, very loud) GET IT OUT, I say!

(EVVIE stops in the middle of her speech with pretense of fear, watching Evangeline as she slowly turns back to mirror, dropping the water bottle slowly at the same time. As Evan gets back to the mirror, Effie whispers at her)

EFFIE

(Whispering, repeating bus. with fear) Gussie, Gussie, Pulse Pulse Gussie, Pussie Gussie!

SELDOM

Well, touch the button, I want a drink.

Effie

(Jumping up and sitting on table) No too hill. (Puts her toe against the button as she sits on table, smoothes out her eyebrows) We'll send one in to Gussie, Pulse Pulse Gussie, Pussie Gussie.

(At this Evan turns again threateningly, repeating same bus. as Evan turns away Effie speaks)

EFFIE

(Whispering, same bus. as before) Pulse, Pulse Gussie Pussie Gussie.

BUTLER

(Knocks at door)

ENTER, EVAN & Delmy

Come in!

BUTLER

(Enters bus)

DELMY

Ah, it's a new maid

EVAN

Hello, Butler, what you doin here?

EFFIE

Oh, Mama, aint he cute?

BUTLER

(starts to kneeling

DUTCHY

(Stands with knowing grin on face at curtains) Oh, I left Kinky's. What is the word? Would you?

EVAN

Bring me a cocktail, Manhattan.

EVIE

(Singing to the tune of "Only a Fanny Blossom), -
Only a Bourbon Highball
And make it good and tall.

SKINNY

I dont know what I want, cant somebody tell me something good?

EVAN

VINEGAR, Of course!

EVIE

Vinegar for Gussie, Valse Folies Gussie, Fussie Gussie!

SKINNY

I twil you, - - hw, bring me a vicky.

EVIE

For she's on the water wagon now,
With wrinkles on her brow, brow, brow!

EVAN

(Disgustedly) Say, cut out that squeking, wont you? Bring her the same as mine.

Dutchy

Sure, tank you, much oblige. (Exit)

EVIE

(Calling waiter back) Say, Dutchy, Dutchy, -

SKINNY

(Re-enters)

EVIE

Say Dutchy, where's Charlie?

DUTCHY

He's in the big room, - he int.

EFFIE

If you are the "Big Three", Dutchy, you know, you're on, Dutchy, - allright.

DUTCHY

I'm a wise one, I am.

EVAN

(Calling after him) Give the check to Gussie.

EFFIE

Yes Gussie, False, False Gussie, Fussie Gussie!

(As waiter exits, enter two young men, Bill and Tim . They they are both dressed exactly alike, with light grey coats i in the height of fashion, grey derby hats with black bands,l light grey spats, black band around hat, bright red neck-ties, grey cuffs and shirts to match, black bows in cuffs, white handkerchiefs with purple borders in sleeves. They stop waiter in hallway C.)

(After Dutchy's exit until entrance of Bill and Tim into box, the three girls busy themselves primping, Thinny un-buttons gloves, Evan puts shoe on chair and ties bow on shoes, Effie before mirror adjusting hat and singing softly to herself,

EFFIE

I was drunk last night, dear mother,
I wa drunker the nightbefore,
And if I ever get sober,
I'm going to get drunk some more.

BILL

Say Dutchy, have you seen th e girls to-night?

DUTCHY

Dere's one on de odder side.

BILL

One of them on the other side, you say?

DUTCHY

But she is wit another.

BILL

Another what?

BUTCHY

Anoldav gentleman.

KIKY

Oh, you Dutch Sauerkraut, I hear them allright. Here they are in this box. (Going to box)

BUTCHY

I hear Bill talking to somebody.

KIKY

Oh, they're here, they are! (Goes to opens curtains, leaning against them) Hello Kiddies, how are you? (To them)

HELL

Hello, Freshy, how's Trix?

KIKY

Hello Freshy, where did you get that rig?

BILL

Are the other kiddos with you?

KIKY

Sure Mike. They're in here. Think I'm an a lonely hoss?

(Bill and Tiny enter box)

BILL

Hello Girls, how are you?

KIKY

Here we are, all fine and dandy.

BUTCH

Take it from me kiddos, you surely do look good.

(All shake hands and effusive greetings.)

BUTCHY

We was just talking about you. Take a chair. Nothin extra for sitting.

BILL

(Standing by Kiky's side looking down on her with one arm around her neck) Sorry, I haven't you will. Kiky is a kiddo, I like to have you round. (Gives her a kiss.)

(Woman's voice, as before, heard singing "The last rose of Sum - mer).

ETA

(Getting up from chair) Break it off!

TIMY

Drown it! drown it!

ETTIE

Ooh on me!

(Dutchy enters. ETTIE L. of table; ETA , back of table; TIMY, Chair R. GUSSY and BILL small table corner R.)

ETTIE

Ooze in fatty.

ETA

(Giddingly) Where have you been Dutchy, taking a walk? Where's my drink?

ETTIE

Whee did you get back sauerkraut, I thought you'd fallen off the hand wagon.

(Above three speeches almost simultaneously)

GUSSY

Ay, let him alone. Now you can bring the drinks all around.

ETTIE

(Singing, beating time with fork)
Dutchy, Dutchy, you are my darling true,
I'm half crazy all for the love of you.
(Tune "Bicycle built for two".)

GUSSY

For Heaven's sake, shut up, keep still, will you?

BILL

Get us something to drink.

GUSSY

I am willing gentlemen, - would you?

BILL

Sic 'Em for me.

[illegible]

Martini.

[illegible]

Tank you! Much obliged! (Exit)

EVA

Where is Henry to-night? Aint he home at all?

NELL

No, he's busy to-night, and couldn't get off.

EVA

Well, my God, what do you think of that?

[illegible]

Well, oh you ever?

EDDIE

Well, aint that the limit?

[illegible]

I got you another one though. O, I got you a great catch. From the backwoods somewhere down south. First time he's ever away from mama's apron strings. He's just fallen in with a bunch of money as would shake an ostrich, and he's as innocent as, -

EDDIE

Well, my God, what do you think of that?

NELL

He's apt to show up at any time, and kiddoo I want you to put your best foot forward, and cease use no slum language cause he aint used to it.

NELL

Say Nicy, cut out that slang. You're getting to talk like a South-of-Market tough.

[illegible]

Oh, bank up, will you?

EVA

[illegible], Innocent? - and coming here? I know his <u>innocent</u> he is.

KIKY

O, Gkinda for yours. He's alter experience.

BILL

Yes, he wants to see for himself if its all as bad as they tell.

EVA

We'll learn him allright.

KEVIN

Well, my God what do you think of that?

BILL

Say, we just met him a while ago and had a drink.

KIKY

Say, one highball gets him funny. He tells the story of his life, so we told him to meet us down here. Girls, he'll give you the time of your life. Honey? He eats it/ and say, - he's full of hum hum stuff. Then he gets started, he thinks he's George Washington and Patrick Henry all in one. He wants me to go with him to the Hop Fields to-morrow. Got some crazy notion there's something doing in a hop field. Wouldn't that jar you? Chance for some one of you dames to go up when he does, - I can't.

EVA

I'll go if he's got money.

KEVIN

Sure Bill, bring him around.

DOTTY

Well, did you ever!

(MIKE enters from back 4, wants Dutchy bring drinks from B.U. MIKE is very flashily dressed, wears a large diamond and swings a cane. MIKE gives DOTTY a card, and walks up and down the hallway. DUTCHY knocks at back 1).

GLORIA

Come in!

DUTCHY

(Enters and sets tray down).

EVA

Well, we got our booze at last!

IRVIN

Well, by God, it's about time. Highball was mine!
(Take up drinks as they speak)

SIDNEY

(To Billie, giving her card) Here is some one waiting for you miss.

(Dutchy puts drinks on table, takes up tray and exits).

MILLIE

Oh my, Frankie's got a card!

EVA

Well, what do you think of that?

BILLIE

(Rising quickly, starting to curtains) Excuse me, I'm so sorry!

SIDNEY

O, that's all right, dont mind us.

BILL

Coming back soon?

IRVIN

Sure Mike, just going to see a friend on some business. Oh, I forgot the house. (Takes up glass, "Here's how" takes drink) Say, kiddo, keep this until I call for it. (Places bill) Cheerio.

MILLIE

(Calling out after her) O, you kid!

EVA

Aw, you kiddo!

BILLIE

(Into box from hallway) Oh no, you lemons!

(They all fix curtains and peek out to watch Billie)

[illegible]

(In hall) Hell [illegible], how goes it?

[illegible]

Ay, time for the cherries. Say, an Irishman in here is dying to meet you. Can you beat it?

[illegible]

Sure Bill, next in a minute. Where is it?

[illegible]

(Rapidly) Right you are kiddies. (Calls) Into the big show here, something doing! (Opening curtains box 4)

(Chorus of voices from inside box as [illegible] enters)

[illegible]

(After exit of [illegible]) Well, by God, what do you think of that?

[illegible]

Well, now, did you ever?

BILL

Why, she shook us. I dont think I like this business much.

[illegible]

O, forget it kiddo; she's comin back. It's Mike, he' p a cousin of ours. Got a friend or something an wants to meet her. Belch up and forget it Bill.

[illegible]

Sure. I'm on. (Kitty takes up drink)

BILL

There's the highball? Ay, this is it, is it?

[illegible]

O, I heard a peach to-day!

[illegible]

I got a great heart last night. My word- my word -

[illegible]

Once at a time, once at a time there! Once at a time!

EVA

Yes, I'm goin this part. Aw, it was the sweetest tune, just the loveliest thing I ever seen-

KIDDY

O, River bee you splash! (slapping her on wrist)

EVA

You spoiler the harrel with the rest of the bugs. (Takes up drink) Here's to you!

(DUTCHY enters hallway L.U. followed by ALBERT)

KIDDY

Go on Monty.

EVA

(Articulated dramatic tone)
Once upon a surbhin sittin,
While the summer lights was flittin
I seen a doggie that was bitten -

(DUTCHY knocks)

ONCHE

Come in!

EVA

A doggie that was bitten,
A little doggie that was bitten -

(DUTCHY looks up in astonishment)

KIDDY

(To Eva) Well, hold on a while, out it out, forget the pig. What is it DUTCHY, what's the trouble now?

DUTCHY

There is a gentleman.

KIDDY

(Seeing Albert through curtains) Throw him out, send right in.

(ALBERT enters. He is a very young unsophisticated youth, tall lean, slender, very well dressed though a little old-fashioned, wears a soft hat. His hair, which should be

parted on one side, and is very much longer than is fashionable at the present day, is full over the ears and at the back. He speaks with a very slight Southern accent, or some accent at all, merely a little softness in the voice very slight slurring of r's, "Myself", instead of "Myself", a certain old-fashioned precision of speech, marking his different from that of the ordinary fairly educated man of the streets. He is now somewhat under the influence of liquor which makes him act with an overly gracious manner, and speak in measured tones.

SAINT

I want you to meet my friends. These are the dames I was telling you about last night. (With great air) Miss Marie Antoinette Margaret Del Monte, (Evangeline bows), Miss Harriet Louise Martinique, (Helene bows) Ladies, this is Mr. Molly of Kentucky.

ALBERT

(L. of Lable) Oh, no pardon me, you are mistaken in the name sir - sir, - it's not "Molly" at all sir, - Molly, Molly.

SAINT

Oh, forget it Billi! This aint no confession! We aint tellin our real names.

EVA

Molly, oh yes, Molly from Kentucky. I've heard the name often Saintuk, - where all the loons comes from.

ALBERT

(In low polite tone) Not quite all, madam, we - we - are a little of it ourselves.

SAINT

Say, Saintuk, we were just having a toast when you broke in.

ALBERT

I am very sorry if - if I interrupted.

BILL

No, not at all, comes We may last night you were a great hand at that sort of stuff. Give us one yourself.

SAINT

Yes, have some bubbly, and let her act Saintuk.

No sir, thank you very much sir, - I've had two already, sir. I'm not much used to drinking if I am from Kentucky.

TEDDY

The drinks, o devils, has you thirst!

ALBERT

(Looking at him coldly with the most gravity) Thank you very much. I repeat sir, thank you very much. (Hicks) I must confess, they have affected me slightly. Ladies and gentlemen, you will pardon me, I know, but do you know, I feel, - I feel like, - like - singing, - yes - a - song.

TILLY

Oh, please don't, Kaintuck!

TILLY

No, not now, we've lost our ear for music.

TEDDY

Yes, give us a real old-fashioned speech Kaintuck, and keep still, raise the roof.

TILLY

Yes, that's the stuff. Like in the Kenyon Washington-Post.

(This scene played with enthusiasm)

TEDDY

Say on kiddo, we like to have you around.

ALBERT

(Takes up drink, stands back of table Center, in oratorical manner) Ladies and gentlemen, if I am not quite myself to-night, you must pardon me. I am from Kentucky, I am. One and all, all and one, I AM (very marked and mysterious) a DEMOCRAT NATURALLY, and that, ladies and gentlemen, that - is the noblest work of God. I was born in Kentucky. I say I was born in Kentucky.

TEDDY

We hear you, kiddo, stay on the ground.

ALBERT

Pardon me, sir, I say I was born a Democrat, and when I was only that high, we moved to Indiana -

TEDDY

Hold on, Kaintuk, Hold on, you said you were a Kaintuk, and now you're from Indiana.

ALBERT

(With quiet pause) No sir, no sir, as near as I can able to remember I was a - I - moved East to Kentucky.

TINY

That's right, Kalnituk, let her go. Have another drink, and tell us your part life.

ALBERT

At the present moment, sir, I assure you sir, I - I have no past life. Ladies and gentlemen, I stand here before you to-night and I am proud of it. My father was a Democrat, that's why I am a Democrat, and I'm proud of it. I am making the world, and - I am proud of it. To-morrow, I shall leave this scene of - of - - I shall leave it. Then I shall go unto a far country, the wild immense glorious country where grow the beautiful bugs, and - I'm proud of it and here's to the beautiful fields, the golden fields where grow - the - the - where the bees grow, and, and - that's all. (Sits down quickly)

BILL

Gimme Kalnituk, you did fine!

TEX

Sit down kiddo, say ho, I like your looks.

ALBERT

Thank you very much. I'm glad to hear it. Do you know, I -, I - -

TEX

(Interrupting) So you're from ole Kalnituk-Yukon (?) Down comes fro.

ALBERT engages BILL and TINY'S attention at small table)

ALBERT

Yes, I'm from Kalnituk, as you know I - I - -

TEX

(Interrupting valubly) Say, you know your friend, he dont even know my real name. Oh, he's a nice fellow all-right, but I never took no chince to him. I'm particular who I play my cards.

ALBERT

Do you know, I, - I, - -

EVA

O, that's allright. I don't know why, but I just am. Don't ask it. (Pauses, looks at him admiringly, leans over, elbows on table) Say, - you know, - I like you allright though, - you surely do look good to me.

ALBERT

Why, I'm sure, Madam, I'm very much flattered. I was just going to say, - do you know - -

EVA

Say Bill, he don't know my real name. My real name was Emma. You know they started to go down in the fourth grade, I changed it to Marie Antoinette. Do you like Marie Antoinette? I do. I think it's so snobbin. I like snobbin names. They sound so restin and coquette ruffle like. Say, that's your real name?

BILLY

What are you doing, trying to make a mash on Pointer?

ALBERT

No, gardner, I don't think I can go up to those hops to-morrow.

ALBERT

Why, sir, what's the matter?

BILLY

Well, the old man thinks I'd better stay at home and work a little. Last night was the first night I went home at all for three weeks. Told me if I wasn't a good boy, he'd stop the dough, so I guess it's up to me to hang round for a while, or I'll have to go to work in earnest.

BILLY

You don't want to go up to those hop fields. It wouldn't be no fun. You better stay here and let us take you around a bit. We could show you something.

ALBERT

No, I don't think I'd like it. Do you know, - do you know- This gadding about don't seem to suit me much. I've been at it for three weeks, and I've worked all my life. Keep working, keep working, you worker, you worker - get used to it, so I eve on I'll feel better working.

BILLY

What are all talking about?

BILLY

Why them two boys read an ad yesterday about the hop fields, and they thought they'd go up just for a lark, and see if anything was doing.

EVA

That's Hogan.

BILL

Here, I'll tell you all about it. (Takes the paper, looks it over knowingly)

CLYDE

Papa, say, don't you know (smiling(Oh, it's hop of some kind. They pick it off the trees. Every year they have time for guys and dames and kids to romp out and pick hops. Sort of thing don't do work picking. Wanting four or five hundred of them to go, - picking, have a good time, - work if you want to, if you don't, you don't have to.

EVA

Oh, I think that would be a whale lots of fun if you could get anything to eat.

BILL

Here it is now. (Reading from paper) Wanted, HOP PICKERS at Camp on Russian River; beautiful camping spot, fine bathing, dance hall, pay one dollar per 100 lbs. Splendid chance to earn a little money, free of expense and enjoy a pleasant and profitable outing. Apply AMERICAN HOP CO., 1121 Sansome St., San Francisco.

CLYDE

If I didn't have nothing to do, might try that for a change. It's a pretty place allright.

EVA

It sounds nice in the ad paper.

HAGUE

Well, I'm going six. To-morrow morning at eight o'clock, to the fields again, the golden fields, - do you know - I think they're the most beautiful - -

CLYDE

Oh, you really are going, are you?

HAGUE

Yes, Madam, Yes - I-am going. So everybody drink, - drink - drink to me - - I am going.

BUTLER

(Appears at curtains) I said good

ALBERT

bring some wine, - champagne, eh Lemm. Hurry up, sir.

BUTLER

Yes sir, most quick. (exit)

(During next scene, Skinny combs Gay's hair, making a little curl on each side. He turns her around to Billy, and says Oh, look what he gave! She kisses him on the nose. Runs up the scale for 8 Ah's, kissing him between each "Ah". Then again, the same two.)

EVA

(To Albert) Say, you're a funny man, you are. Billy tells me you're lieutenant. Say, is that a kind

ALBERT

Yes sir, I mean lady, you'll pardon me, what do you mean by "innocent"

EVA

Why, you know, just "innocent". Say, you know I like you. I'd like to have a fellow act, like you.

ALBERT

Is that so?

EVA

Yes, dont you think you could take a fancy to me?

ALBERT

Well, I don't know. I'm not just in that line of business at present. I, - I -

EVA

I haven't made me mind of a bit with you, have I?

ALBERT

Well, I didn't say that not that - -

EVA

Oh, I'm glad also alright. I know what sort of a one you are. Oh, you're like I'm too fit, dont you? Say now, come and tell me the truth?

ALBERT

Well, you want me to - to tell you the truth?

EVA

Sure Bill, out with it.

ALBERT

Well, I must confess, I dont know why it is, but for the life of me, I never could take any kind of interest in any woman, woman, - you know -

EVA

Well, spit it out, spit it out, what is it?

ALBERT

Well, to be frank with you, any woman that is friends with any man.

EVA

Oh, I know. You got an idea of some girl or was never kissed before she met her rubber against yours. Well, any how's you ll e me for a partner up at the hop finals.

ALBERT

(In some confusion) Well, I - I am afraid we couldn't manage that at all.

EVA

Why not, I'm willin. Guess you'd rather go alone, hey?

ALBERT

Well, I' afraid - under - I'll have to - this time.

DOROTHY-

(Enters, - eats down alone).

BILL

Here's the stuff. Here we are.

HENRY

Ah, this is the juice for you. (Sun. Pouring wine, passing glasses)

(Albert takes out a big roll of bills, counts off a fifty. The waiter gives him the change, he takes up three bows)

ALBERT

Well, ladies and gentlemen probabilities are, we won't never meet again - allow me to give you a little souvenir to remember me by. (Drops a $10.00 for each one of them on table) If you'll be so kind?

EVA

Do you really mean it, for me?

ALBERT

Why, certainly, madam, I assure you.

EVA

Well, my Own, what do you think of that?

HENRY

Why, you're allright Bill.

KITTY

Cut it out girls, cut it out, nothin doin. We just came down here to find you along. We was introduced to him last night by friends of ours as the only original sports, and we volunteered to show him a little of real life. Why you are part of the show, kiddo, don't worry the gentleman. (To Albert) Ain't I right, pard?

ALBERT

Oh no, it isn't exactly that.

BILL

Sure Mike, don't be doubtful; tell em the truth; they don't care.

(BUTLER enters)

A LADY

Oh, sir, waiter, we want something to eat, bring us the bill of fare if you will.

BUTLER

(Yes sir. (Opens curtains to box 2 from box 1) If you like something to eat, sir; this is the best room. It's got a big table, sir. Would you?

DUKE

Man, that room look pretty good brothers.

ALBERT

ALBERT

Alright, anything suits me.

MARY

(Rushes into room) Oh, is he dead, is he hurt?

ZIA

(Falls into Tiny's arms) Help, kiddo, help! The man said RAT!

TINY

Sure kid, come to the feed.

(They all exit into box 1, Tiny's arm around Zia's neck)

ALBERT

(Follows them, stops at door, to Billy) You first, sir.

BILLY

Thanks! (Exits followed by Albert)

MURRAY

(Closing curtains behind them). Tank you, much oblige. (Follows them into room, repeating tank you, much oblige, tank you.

(The waiters have been going less frequently backward and forward. One waiter x's L to R. His napkin is falling from his arm. He hunches his arm so that napkin stays in its place. The orchestra has been reeling. The bass fiddler has fallen asleep with his arms around his fiddle and lets out an occasional snore. The steward goes through something too people into one of the boxes. He goes back, tops the napkin with napkin, he smokes with a flourish, starts and begins to play a lively waltz).

(An old gentleman, Mr. Caulkins, led by steward, comes to box 2. Mr. Caulkins is very short, rather plump, bald-headed, middle aged, bald headed with mustache turned very sharply and sharply upwards from the corner of his lips. He carries walking cane, opera hat, overcoat, umbrella and three newspapers in his hand, also two packages under his arm. Very vague appearance).

MR. CAULKINS

I want a nice little room, little and nice, you understand.

Steward

Yes sir, I understand, yes sir.

MR. SKIPKINS

There'll be a lady. Handsome lady/ Oh, aint we devils, you understand (Laughs boisterously) Large lady, full (Indicating with hands) full around the chest, you understand. (Laughs again)

STEWARD

Yes sir, yes sir, I understand.

(Mr. Skipkins gives Steward money)

STEWARD

(Laughs) Yes, I understand sir, yes, nice little room, sir.

MR. SKIPKINS

Thanks, alright. (Looks into box) Ahor the lady is when she comes. Very large lady, very handsome, very full around the chest, ha ha, you devil (poking steward in ribs on one side).

STEWARD

Oooh!

MR. SKIPKINS

(Poke him in ribs on other side). Let her have anything she wants. Large lady, very handsome. (Exits, talking roguishly to steward who follows him L.U .E. stops) Ah, you devil, ha ha! (Exit followed by steward).

DUFFY

(In hallway, holding Ena's hand through box 4) Oh go on, Jane give us some of that. Cookoo little birdie, cookoo. I've heard that act before. (Confidentially, low tone) No, really kiddie, I can't. I've got to go back to my friends, Eva alone Will, in the box on the other side, my sister. I'll see you later, anyhow. (Enters hallway, goes down to box 1 Eva enters hallway from box 3)

ENA

(Excitedly, in great excitement) Frank, Frank, dear us in there. Annie, off the thin ice there, Will, it's cracked!

DUFFY

Come on kiddo, speak it out.

ENA

Oh, I've got a great game on.

BOVIE

Come, Eido, you'll stay an child. (Opening coat and show-ing Eidos position on arm).

EVA

(Opening curtains L.C. looks in) Here, is here, I want to talk to you. Er, cover that cat away.

EVA enters box followed by BOVIE talking baby talk to kitten.

BOVIE

They house us, house us little pitty kitty, yes all the naughty people house us, dont they?

EVA

Er, put that cat, sit down. I've got the greatest thing you ever heard.

Steward

(At box O) Ladies, I'm sorry but this box is taken by a gentleman.

EVA

Oh, go away, I'm busy.

STEWARD

Ladies, no, really, there is a gentleman that spoke for this box. He'll be here in a few moments.

EVA

Er, shucks, now. Bring us a couple of beers and forget it.

Steward

I say there is a gentleman-

BOVIE & EVA

Get out! Get out!

(STEWARD goes to hall, talking and gesticulating angrily to himself)

EVA

Will you put that cat down?

BOVIE

Oh, come on, kiddie kat, you nobody cant like us some day, makes you sick pretty. I don't care, I love us.

EVA

(Looking in mirror) Oh my God, look at my hat. It's
spoiling my hair. Now, Frankie, here's the chance of your
life. You see there is a man in the other room that's got
money to burn. Now, we want to - Oh, look at that hat.
(Takes hat pins out, puts one between her teeth).

(EDDIE pays no attention to her but goes on talking to self).

EDDIE

Oh twenty little toes, alot on, my like mine milky milk.
You no like milk. Oh dot dam bad taste, kitty cat, no like
milk.

EVA

(She has fixed her hat) Say now kiddy, it's like this.
(With great excitement and excitement) Have you got
that dog down. Are you listening?

EDDIE

Yes, I'm listening.

EVA

Now, here's a chance to get hold of some money.

EDDIE

Money? No -no/ - that's different. Tell it to me.

EVA

Well, I've got the real thing for you kiddo, the real thing,
I'm tellin you. Bill and Ming came down to-night, Henry
couldn't come with them, on they brings another guy. He's
as soft as cheese on a hot dog. But he want stand for me
at all. I tried to make a mash on him but nothi n doin.

EDDIE

Well, come down off the roof. Speak it in me kiddo. What
is it? Tell it to me straight. What do you want?

EVA

(rapidly, with enthusiasm) Well, he's just got a whole
lot of money, and he's never been nowhere and seen nothin.
Easy money, take it from me. He's goin up to the Gunsiam
River to-morrow with a bunch to pick hops. Now, I've got
it all fixed up. You want to go up too. I'll put you
wise to him. I tell ya, he's easy , and you're just the
style he'd like. Now, you want to get some white dresses
and play the innocent for keeps. You know that in the
ground business, and never seen nuthin and wouldn't know it
if you seen it. You know that Russian part you played over
at the Alcazar w hen Sahkita got bumped out of th e choo-choo
cart. That's the rag you want to do now/ exactly. Go home
and brighten up on the society conversation like you used to
have to spring in the store on the swell dames before you got
up i the world.

BUTLER

Twenty-three this nice conversation here. Come down to earth. Off the roof, it's too high, I can't reach it. You want me to traipse up to the country on the trail of a low grasser that never main me, and I never seen before? Why, he might look no ever like the last horse in the race, and never know I was it at all. You been drinkin bo, you been drinkin.

EVA

Take it from me. I'm givin it to you straight now. Any woman could get any of them men, if they go at it right, and I never seen a man yet that wouldn't fall to you when you set ted him. D ont you grasp it? It's dead easy. There'll b a lot of bum leghorns up there with all their old uniforms on. I tell you, he 's one of them lucky men just layin low for some woman to get to him. I'd a never passed him a myself, but he sent me in this place and what could I do? He was on to me in a minute, but with them two rags up there, you'll be like the sun on a cloudy day. Kiddo, it's a shame to take it away. I tell you what I'll do. I've got fifty plunks here. I'll put it down that within a week you'll have him by the ear. I'll pay the expenses if you div with me. Say pipe for action. The first one that gets to him will get all the fine feathers. I'm tellin you kiddo, it's the chance of a lifetime.

BUTLER

What do it? Dunno? The yeste bourne, the confidential? Make it out for me kiddo. I cant grasp it.

EVA

Lay low. I'll take care of that. You for the inside track with the soft heart business. Next to the affections for yours. Then I'll attend to the trimmings.

BUTLER

Allright kiddo, where in minute. Where is the rump?

EVA

We've got him in the next room. He's payin for bubble water. All of it you could drink. You can swim in it bo. Effie, it's painful to see it. He throws it away. Honey, honey, it ruins it. Look, the ton he gave me. I wants him, he gives him the nit, and hands us the ton, and he dont like me neither, but the devil in burnin him, and he wants to throw it away.

BUTLER

Well, let me look at him. How can I pipe him off without him seein me?

EVA

(Going to curtains) Sure dike. He aint used to drinkin. He's away in the fog. I guess he cant see you now. I'll get Betchy to fix the curtains, then you can study his fix.

SMITH

Here we still, it's rather final. (Crossing over to bar 1)

(SMITH enters bar 1 from 3, leaving the customers where they are between the small round tables, puts down his drink, pulls out his money. Chinks.

(SMITH, Will and FIRST discovered in some of their obvious occupation. SMITH sits on chair, plays it on one leg of table in the other, staring, -. SMITH sits firmly against back, unless. SMITH/Putting his legs in the front of SMITH and Will has a bottle of beer in the serving front leaning that side bar 1, - singing.

There's a face for those that love me,
And a sigh for those that hate me,
And whatever's left's going by,
There's a tear for every tale.

(SMITH puts empty bowl and packet on table bar 3. Then closes curtains. He curtains part, closing curtains.

SMITH

(In hallway at curtains leading into bar 1 which give a view through bar into bar 3) Has that him with his feet on the chair, holding the flat bottle?

SMITH

That's the guy.

(Curtain)

SMITH

He stays good, doesn't he?

SMITH

Here Bill, and he's by - (?) mile. Good wouldn't.

SMITH

I don't/n't have to see it again. It does work like the other one, does he?

SMITH

Very act. He's got the pain. Does it come on.

SMITH

I'm not (Going back to bar)

SMITH

Don't the talk. Now, he's not wanting like that, so, we're now play the off card.

BUTLER

Oh, I think I can remember him.

EVA

(Goes to box 2, looking her, quickly in her voice) Say, there's curtains between the two boxes, so we can see him. Come on, Bill. (Opens curtains, starts in)

(Butchy enters Box 1 from 2, then goes into hallway)

ALBERT

(Singing falsely, as curtains are opened by EVA)
There's a sigh for those who love me, etc.

BUTLER

(Voice in darkness) He does sing good, doesn't he?

(BUTCHY comes by holding a tray poised on one hand above head)

BUTLER

Hello Butchy. (He kicks the tray out of his hand, laughs and goes into curtain back of box 2)

(Orchestra plays very softly and feelingly, "Home Sweet Home")

(BILLY comes out of box 2 into hallway. Puts his hat down over his face. Makes a hurried exit L.U.)

(ALBERT comes out, stops at curtains, bows very low to BUTCHY & BILLY and very slowly says "Goodnight". Stays slightly, then straightens himself, and very stiffly and erectly walks in a straight line up hallway, stops again, straightens himself again, turns directly L. and exits)

BILLY whose head is resting on table, raises up. Has hat tumbles off on table. He makes a couple of attempts to get up, finally succeeding. BUTCHY is stretched against wall, head back, mouth wide open snoring.

BILLY

(drunkenly) Tiny, come too, come too.

BILLY gives a snort and wakes up.

BILLY starts out door, staggering slightly but determined and exits.

[illegible] makes up for his hat but cant quite reach it. After two or three unsuccessful attempts, one hand which has fallen on the table, falls on Chicory's hat. In utter [illegible] of pleasure, and with a satisfied grin upon his face, sticks the hat upon his head, stands cavorting for a minute, then suddenly grows very still, and walks up with an exaggerated dramatic dignity L.U.

Slow Waltz V'a S., stops, salutes Tiny exit, and then exits himself.

Music stops. Musicians take up instruments, put covers on violins, etc. exit.

[illegible] comes in room, takes a Chesterfield bottle, takes a drink out of one of them, yawns, stretches himself, and turns out [illegible] leaving stage in darkness.

CURTAIN.

ACT II

SCENE:-- Edge of Pickers Camp at Hop Fields, San Jose Mission, Niles Canyon, California. Rows of hops running up and down stage. Double rows framework to height of six feet latticed over arbor fashion with green hop vines. Rows are six feet apart. Double rows alternate with single rows. The latter rising to a height of ten feet or twelve feet upon which the vines run in "V" shape. Arbor rows R. Single or open row C. Another arbor row L. This as they are arranged in the fields, there giving an effect of transcendant beauty. Pak Back of field, also seen the ruins of San Jose Mission. The hop Fields fade into hills that grow into mountains, and are painted the yellowish brown of a California summer

At rise of curtain, the fields are swarming with workers, men, women and children picking hops. The people representing the San Francisco contingent are dressed in all sorts of trumped-up outing costumes, be-ey plain and inexpensive, the women wearing long aprons. All have gauntlet Hop Picking gloves. The Mexicans are dressed in similar fashion, with the exception that the trousers of the men are very tight-fitting and both the men and women run to very bright colors. Most of them have brightly colored handkerchiefs tied around their heads, and a number of the women wear brightly colored shawls, - but everything is worn-looking. The Indians are the California Digger Tribe, wearing ordinary trousers and working shirts, one or two with blankets. The Indians do not wear gloves. Each nationality keeps entirely separate from the other They all work in a careless, lazy sort of a way. In the double rows, they reach up, and pick the hops, dropping them into sack which they carry tied around their waist. In single rows, they pull the hop vine down to them, and sit on the ground while they work.

It is late in the afternoon. The curtain is up a few moments, when off in the distance a megaphone call is heard, - "The day is done", "The day is done, - everybody get your sacks ready". This cry is taken up from all parts of the field. Pickers stop work, some directly, others after they have finished with vine upon which they are working, and drag their sack L. There is heard rattle of wagon wheels, and wagon appears L. dragging scales behind it. Then again the call is heard, "The day is done, the day is done, - stop work everybody, the day is done".

Incidental characters, particularly in opening of act, give as much of the time-taking, easy-going pastoral atmosphere as possible.

Down stage R. Camp ~~XXXX~~ Stove, built of rough stone and brick. At extreme R. is seen edge of dance platform. At edge of ~~finishform~~ At end of hop rows Right and Left of Center, are piled empty hop sacks to height of 4 feet.

ACT II.

(PICKERS at call of "DAY IS DONE" have been tying up sacks, dragging them over to the scale, some quitting directly, others finishing vines which they were working on. When scales are adjusted, they begin in succession to throw sacks on scales. Each Picker calls out his number which bookkeeper takes down, and gives each picker a check.)

COCKY first at scale, throws sack on scale.

WEIGHER

300 lbs. Well, I guess that's pretty good for one days work.

WILLIAMS

(Very fat man) Well, Cocky, how goes it to-day?

COCKY

(x D.) Three hundred pounds. Guess that's pretty good for one day's work.

WILLIAMS

Ain't bad.

(The crowd is busy at scales. Old woman tries to get her sack on scale first as others fight their way in.

WILLIAMS

(To Jones . Williams has set carefully down on his sack L.C.) Fifteen round here. Can't leave your sack out of sight a minute but what you loose half your hops. I never saw so much people.

JONES

(Tall, thin man) Lot of loose that's what they are. Ain't no good, none of them.

WILLIAMS

That neighbor's clear, ain't he?

JONES

Cleanest I ever saw. Ain't no good either.

WILLIAMS

Had a good crop up here last year.

JONES

Wasn't up here last year. Too speculative. Family came up though. Only vacation they get, picking hops.

(WILLIAMS puts sack on scale)

WEIGHER

Eighty seven and a half pounds.

WILLIAMS

Eighty-seven and a half pounds? Well, what's the matter with you? Cant you weigh nothin?

WEIGHER

Eighty-seven and a half pounds. Cant you see it?

WILLIAMS

I can sure it allright but I dont see you.

WEIGHER

Oh, go take a walk.

(PIGEON pile sacks at end of hop room, and take off picking gloves, and exit).

MRS. MINK

(Old woman of about 50, attempts to get her sack on scale when ALBERT comes from around C., picks up sack and drops it on the scale.)

Mrs. MINK

Thank you, mister.

ALBERT

Oh, that's allright. (He is now his own self again, unsophisticated, natural, boyishin his scenes with LITTLE, of course, tremendously in earnest)

MRS MINK

How many did you get to-day?

ALBERT

Oh, I didn't work to-day; got spring fever this morning, sure as all out. There's the lady?

MRS.MINK

She's round here somewheres I guess (with affectation of sharpness) What's that to you?

ALBERT

(Insouciantly) That's part of my business. I'm a recorder.

MRS. MIKE

A recorder? Recorder of what?

ALBERT

Other peoples' business.

WEIGHER

One hundred and five pounds. Throws sack on wagon, climbs up himself.

(BOOKKEEPER exits)

MRS. MIKE

One hundred and five pounds?

KYVIE

(Who has been at end of hop row C. up stage making a pretense of working desperately. Ad lib bus. with spider during the weighing up. She is dressed in simple dress of crepy texture cinnamon brown in color, very wide brimmed soft brown straw hi draped with the slender and sprays of the greenish gold Hop Vines! Brown gauntlet gloves that are used for picking. One spray of hops thrown carelessly over arm).

(In her scenes with ALBERT, is a child-like, open-eyed innocent, speaking with a low pitched, slow, sweet drawl in contrast to her self-possessed, vivacious, intense natural character).

KYVIE

Hurry up, Spider, we'll miss the band wagon, grab on.

SPIDER

ALRIGHT, I'm ready.

(KYVIE takes hold of one end of sack, SPIDER the other, they drag it down hop row.)

KYVIE

Wait a minute mister. (Calling to Weigher). I'm comin, I'm comin. (She has very small sack, - at scales) Three thousand pounds of hops, by giminy, aint I right, Spider?

SPIDER

Sure Mike. (Lists sack off ground)

KYVIE

Three thousand pounds. There we are, come on country. (Sees Albert) Oh, good morning, good evening (in pretended confusion) Oh, aint I awful?

ALBERT

(Laughing) Yes, I'm afraid so.

[illegible]

What's the matter with you? I thought you were lost.

EFFIE

(Very sweet) I was tryin to get a full sack before quittin time.

MRS. HILL

(Calling loudly to weigher on wagon) Have you, country, country, weigh this sack.

WEIGHER

(On wagon) Aw say, what's the trouble with you all. Somebody's always late? I never see no such gang.

MRS. HILL

Come down. Come out of it.

WEIGHER

I'll doe nuthin of the kind.

ALBERT

Come on, dont keep us waiting.

WEIGHER

I'm not goin to weigh an old sack. Too late.

EFFIE

Please mister, wont you?

WEIGHER

(Smiles) Hello miss, how are you? Want your sack weighed?

EFFIE

Just a tiny little sack? (Coaxingly)

WEIGHER

Sure Hill, why didn't you say so before? (Getting down and weighing sack)

EFFIE

EFFIE

Aw, aint he nice?

WRIGHEY

Fiftoen pounds. Say mine, you aint straining yourself, are you? (Throwing sack up on wagon), giving ticket to Effie)

Mrs. Mink

That's that to you? Get on with you now.

WRIGHEY

(On wagon) O, back to the laundry for yours. (Drives off)

ALBERT

(To Effie) Why, I got almost as many as you and I didn't wor work at all.

EFFIE

I only worked a few hours to-day. (Taking off gloves, unstrapping sack from waist)

Mrs. MINK

(Takes off sack and gloves) She aint hurtin herself no more than you are Mister. I dont care as long as she pays her board board.

ALBERT

I think she's working too hard. She looks tired enough.

MRS. MINK

That's cause you didn't help her none to-day. That's what's the matter.

EFFIE

Aw now, Mrs. Mink, how can you talk such nonsense.

MRS. MINK

Take it from me, children. Whatever you do, dont get married It's the queer business. I know. I took three chances and drew three blanks. It aint no good. Come on child, and get your supper if you want any. X's C, exits R.U.)

(EFFIE at end of row by sacks)

ALBERT

Left. Eagerly) Will I see you to-night?

EFFIE

(Coyly) I guess. I'm afraid it would be too dark.

MRS. MINK

(R.U.) Come on hurry up, I'm hungry. (Exit R.U.)
(Effie goes R.U.)

ALBERT

(Following her.) Then to-night?

EFFIE

I'll see you.

ALBERT

(Eagerly) Yes? Yes?

EFFIE

(Whispers) Sometime. Goodbye. (Exit R.U.)

ALBERT

Sometime?
(William R. 2,

WILLIAMS

(Enters R. 2, looks at Albert who is looking off after Effie from R.U.) Hello, there, Kalitah. Are you lookin for something?

ALBERT

Oh, I dont know. Why do you say that?

WILLIAMS

(Going to Camp Fire R.) Oh, nuthin, only you looked sort of abstracted like.

ALBERT

(Good naturedly) Well, I guess if I am, I wont need any assistance in finding it. (Exit R.2).

WILLIAMS

What's your hurry? (Calling after him) (Laughs, goes to work at camp fire.)

[illegible]

[illegible]

(L.U.) Trouble, talking miles through all this dust?

JONES

We've got a great stove over to our place.

WILLIAMS

Well, that's good.

JONES

Aint that your camp there (pointing to camp behind dance platform).

WILLIAMS

Sure, that aint nobody's camp. The guys that had it got tired yesterday and went back to the city. Said they had a thirst for draught beer. I wouldn't mind a schooner myself about now. How many did you get to-day?

JONES

Might come in handy. How many did you get to-day?

Williams

Didn't do much to-day? Made about dollar and a quarter. I didn't come up to make any money. As I say up six ounce, I'm alright. Livin good, plenty of fresh air, enough to eat, and I like it. I come up every year.

JONES

Well, I'm goin to have a ten spot when I leave. Well, I'm goin over to the house to get some milk. So long.

WILLIAMS

Well, be good, and dont take no bad money.

(Little girl of five or six meets little boy. L.H.F. Little girl is sucking a stick of candy. Boy eating a green apple. Little boy stops, looks at little girl. Girl looks at boy.

Little Girl

Give me a bite?

LITTLE BOY

(Looks at her, then shakes his head) Nope.

LITTLE GIRL

Go on, just one please.

LITTLE BOY

(Shakes his head(Nope.

LITTLE GIRL

I'll trade with you.

LITTLE BOY

There Mike.

(They clasp-ly take each others hands. She takes a bite of apple. He bites off a small piece of candy.

LITTLE BOY

There you goin?

LITTLE GIRL

Home. There you goin?

LITTLE BOY

I made seventy-five cents.

LITTLE GIRL

I made forty-five cents. There you goin?

LITTLE BOY

I made seventy-five cents.

LITTLE GIRL

There you goin now?

LITTLE BOY

You'll tell.

LITTLE GIRL

No, I cant. There you goin?

LITTLE BOY

I'm runnin away.

LITTLE GIRL

Runnin away?

LITTLE BOY

Yes'm, from my mama. She spanked me.

(Second little boy enters)

FIRST BOY

Hello!

2nd BOY

Hello! Give me a bite? Want you?

1st BOY

(Shakes his head) Nope!

2ND BOY

Please, vont you?

1ST BOY

I'll trade.

2ND BOY

Aint got nuthin. Give me a bite?

1ST BOY

Aint no bite.

2ND BOY

(Important) I dont care. Our baby died last night.

LITTLE GIRL

Your little, little baby?

2ND BOY

Yep! Aint nobody else's baby died like ours up here.

1ST BOY

That aint no preudness. Police wagon came to our house once

LITTLE GIRL

What for?

1ST BOY

Papa. I'm runnin' away, too.

WOMAN

(Calls off stage) Billy, Billy!

LITTLE GIRL

She's comin now. You better hide.

WOMAN

(Enters R.2) Billy, where's that brat gone to. Billy, Billy!

(Little girl and Boy run off stage R.U.) Billy hides behind boy sank C.)

WOMAN

Billy? O, there you are. (She is carrying a basket, sets it down) Well, look at that. Ain't you a bad boy. You come on with me now. (Picks him up) I catch you out here again, I'll fix you. (Exit carrying Billy)

Three MEXICANS enter over R.3, by dance platform.

WILLIAMS

Hello, there Mexicans. Where you goin?

1st Mexican (De Cellis)

(Quietly, smiling) Mabbie go home. Mabbe go mind your dam business.

WILLIAMS

(Threateningly) What? Who you talkin to?

DE CELLIS

(Sitting on edge of dance platform) Mabbie, friend of mine. Mabbie angry gentlemans. I dunno. Ten years all dam same.

WILLIAMS

Well! Of all the damned impudence!

DE CELLIS

No impudence? Oh Well! (Getting up and going C.) from you, I am tired. Goodbye.

Williams

Say, Mexicans, I guess you're alright. (Laughing)

De CELLIS

Sure, Billy.

WILLIAMS

You goin sing some? Make Fiesta mean?

DeCellis

Mabbie one week from to-night, - some drink, - sing like bird. Here, dese place (pointing dance platform) make Fiesta. Mabbie not. Goodbye. (Mexicans slowly off with others R.U.R.)

WILLIAMS ENTER, examine poles, laugh and chat, shrug shoulders, talk among themselves, and exit L.U.E.

MIKE

(Calling off stage L.) Come on Eva. What's the trouble? You're always behind. (Enters followed by Eva)

EVA

(L.C.) Trouble? Walking miles through all this dust?

MIKE

(Turning C.) O, forget it, you're always beefin'.

MIKE

Ain't it the limit? (Pointing to camp fire) I wonder who's the chef of this "Washed-off-Osaloria".

EVA

Well, I hope she's around here somewhere. If she ain't, I ain't goin no further. I'm goin to camp down here, that's me.

MIKE

O, I guess she's here allright. Sure, this must be the place.

EVA

Ask the man. Maybe he knows her.

MIKE

Ask him yourself. I'm busy.

EVA

Say, mister, do you know anybody by the name of "Mink, " Mrs. Mink, who has a camp around here somewhere.

WILLIAMS

Mink? Did you say Mink?

MIKE

Sure, that's the name, - "MINK".

WILLIAMS

No, I dont know anybody by that name.

EVA

Well, she's the guiding star of this here department store.

WILLIAM

Did you say "MINK"?

MIKE

Sure Mike, I'll write it out for you.

WILLIAM

Mrs. Mink? Oh, sure, I know her. (Working on camp fire). You just go down here until you come to a big eucalyptus tree, and on one side of the eucalyptus tree is another eucalyptus tree, and there's another eucalyptus tree on the other side of it, and to get to the first eucalyptus tree, there's a path between it and the second eucalyptus tree, and you follow this path and you get to the third eucalyptus tree, and you turn to your left again.

MIKE

Help! Help! Help! Make it a map.

WILLIAM

Sure Bill, it's dead easy. And right on the other side of that, you'll find Mrs. Mink.

EVA

X ing R.) Come on Mike, we'll make it out someway. (exit)

MIKE

You climb on er - er- er- a - slip- las tree and walk over another er- er- er- a slip- las tree and go around another er er a- slip- las tree (ad lib. Exit R. 2)

WILLIAM

And if you don't find it come back, an' I'll give you a map.

MIKE

(off stage) Allright Kiddo.

(WILLIAM continues work at stove. Two barefoot boys about thirteen or fourteen cross stage from L. to R. carrying large basket between them. As they get C., change hands, pick up basket and go on. Old man follows with sack of flour. Another old man with packages; woman, very fat, carrying jug followed closely by a very small red-haired man).

JONES

(Enters from L/2 x to William) Say, aint you Sons yet'ard round here yet?

WILLIAMS

What'n that to you?

JONES

Nothin

WILLIAMS

Did you get your climb cater?

JONES

Sure. I'm goin to get somethin to eat too. It's past my time. Aint you comin?

WILLIAMS

In a minute. I'm not very hungry.

(ALBERT enters over dance platform S.R)

WILLIAMS

(Still at stove) Hello there, Kentuck.

ALBERT

Hello yourself Texas.

WILLIAMS

Where you goin?

ALBERT

To town to get some to bacco.

WILLIAMS

Get me a package of "Bull Durham", will you?

ALBERT

Allright

WILLIAMS

Mind gettin me the Sunday Examiner?

ALBERT

No trouble at all.

WILLIAMS

Wait here a minute, I'll get some money.

ALBERT

Never mind the money. You can pay me any old time.

WILLIAMS

(R 2) Allright, drop it in the scrap when you go by. (Exit R 2)

(EVVIE enters R.U.)

ALBERT

Allright. (knocks ashes out of pipe, puts pipein pocket as Effie comes down between the hop rows singing).

(EVVIE sings as she comes down hop row)

EVVIE

Mama pin a rose on me,
Two little girls in love with me,
One was blind and the other can't see,
Mama pin a rose on me.
(Picks at vines on poles.)

As EVVIE picks up basket, ALBERT is at foot by row of sacks C.

EVVIE

(In confusion) I thought, - I, I didn't think you - were - - I came back to get this (indicating basket) Mrs. Mink left it, - did you see me?

ALBERT

See you? When?

EVVIE

Just now when I first came. I mean when - back there - I - I - caught my foot in the hop vine.

ALBERT

No, I didn't see you till you came down and picked up the basket. Did you hurt yourself?

EVVIE

No, but I might have.

ALBERT

I am sorry.

EVVIE

There you going?

ALBERT
Over to the village to get some things.

EVVIE

As you, over to town.

ALBERT

Dont think you could go with me, do you?

EVVIE

Go with you?

ALBERT

Oh, we can be back before dark. I'm just goin to get some tobacco, mine's all run out. Cant you come?

EVVIE

Why, Mr. Kelly, how could you? You know I couldn't do any thing like that. Thank you very much, just the same, Mr. Kelly.

(Singing La Gala Brina, No. 1 Venison folk-songs in distance)

ALBERT

It's those dressers going home.

EVVIE

They're always singing, aren't they? (Leans against hay rack.)

ALBERT

Yes, it seems that way. (Pause) Just think it's been only a week, (meditatively)

EVVIE

A week since -

ALBERT

Since the first time I saw you.

(EVVIE crosses front of wagon, leans elbows on rack, and looks across to Albert who is leaning on rack on other side)

EVVIE

I'm afraid I didn't look very good tumbling out of that wagon the way I did, - so awkward as falling like that.

ALBERT

Wasn't I the fortunate one to have been there.

EFFIE

Well, I guess it was lucky for me. If you hadn't caught me I dont know what might have happened.

ALBERT

I wouldn't mind if it happened every day like that.

EFFIE

(Deprecatingly) Oh Mr. Reilly! (Then change of voice) Listen, -

ALBERT

That thing sounds fine from here, doesn't it?

EFFIE

What was that you said last night? (This as though repeating a lesson learned) "Their hearts are not troubled with the aching heart throbs of the world". You see I remember every word of it, - every word that you said last night.

ALBERT

It sounds beautiful when you say it. Ah! but everything now is beautiful.

EFFIE

Everything?

ALBERT

(In front of sacks, back to audience - slowly, earnestly) Yes, everything, - the clouds, the lights over there, and the lights here in Miss Little Ones Eyes.

EFFIE

(Coyly) Oh dont, please dont talk like this.

ALBERT

Yes, I will. Something else too - when you are near me.

EFFIE

Nothing very bad, I hope.

ALBERT

No, something very good when you are near, always, always. You want to know what it is.

(EFFIE looks up into his face, then drops her head shyly).

ALBERT

A wonderful singing in my heart. Yes, do you know, I feel so, - You've made me different. O say I, - I - (in some embarrassment) you know last night when I was making those little confessions, -

EFFIE

Yes, why?

ALBERT

One thing I didn't tell you.

EFFIE

Something very, very awful.

ALBERT

Well, pretty bad, I guess. You see the night before I came up here, I went to a terrible sort of a place in San Francisco. Of course, living in the country all my life, I thought I'd go and see things a little. I met some people, went to a - Cafe, they called it, " the - I guess it's a pretty bad one.

EFFIE

(Showing great interest) Yes, Yes?

ALBERT

They called it the "DOG", - or something like that.

EFFIE

You mean you just went there for a short time. You didn't do nothing wrong? Drink, or nothing like that?

ALBERT

There was a boy there who used a lot of new talk, and he said, he said I was "<u>souzed</u>" - or something like that.

EFFIE

Ah, terrible, terrible.

ALBERT

But it was the first time in my life. The first and the last. I'll never do it again as long as I live.

EFFIE

Ah, I know that.

ALBERT

And you forgive me?

EVVIE

Why of course, of course.

ALBERT

O, I am glad of that.

EVVIE

Why everybody makes mistakes sometimes, Mr. Holly.

ALBERT

Mr. Holly? Could you like to make me very happy?

EVVIE

Why, what do you mean?

EVVIE

Dont call me Mr. Holly, - just say "Albert" - it's shorter.

EVVIE

(Looks up- very low) Would it make you very happy?

ALBERT

Happier than could anything else in this whole big world.

EVVIE

That I?

ALBERT

(Low and earnestly) Yes! yes!

EVVIE

(After a pause, shyly and softly) Albert!

(ALBERT makes movement as though to take EVVIE in his arms)

EVAN

(off stage) Come on Mike.

EVVIE

EFFIE

(Simultaneously, in change of voice back to her natural self) Cheese it, somebody's comin.

ALBERT

(drawing back) What is that? What did you say?

EFFIE

(Recovering) Ay, ay, my hand, dont squeege it like that, and now you must go.

ALBERT

Pardon me. Will I see you again to-night?

EFFIE.

Perhaps s.

ALBERT

Only perhaps?

EFFIE

Oh, I must go. Mrs. Mink might want the basket.

ALBERT

I must insist. Goodbye. To-night, remember. (He starts off L.)

EFFIE

(He bags C. shyly) Perhaps, - Albert!

ALBERT

To-night?

EFFIE

(low and sentimental) To-night, to-night.

ALBERT

Goodbye until then. Goodbye.

EFFIE

Goodbye.

ALBERT

Goodbye. (Exit L.2)

(EFFIE goes up log ram C. Stops on hearing Eva's voice. Eva comes from R. U)

EVA

(Entering) Don't argue, cause I seen her right here.

MINK

Maybe you seen her then, but you don't see her now, do you?

EVA

(Sitting on upper lower platform) Well, I'm goin to sit down here until the kinks get out of my legs. I know that much. Where's that guy that gave us them directions. Guess that Mrs. Mink's a pipe dream.

(EFFIE searches up and down rows of hops, soon Effie she is looking off L. abstractedly).

MINK

Here she is, here she is, now! Look at her a peeling away for all the world like a sweet sombrette at the Alcazar. Ef/ Ef, come out of your trance.

EFFIE

(Turns and comes down C) Hello kiddo, well I'm sure enough glad to see you. How's Trix? Well, Eva Tucker, where in the hell did you get that hat. Well, God bless me, I never was glad to see you before, but you surely do look good to me now.

EVA

I nearly fell off the tram. Two miles of hoofin it in these high-heeled dunkers.

EFFIE

You look good though, just the same. Say, that's a swell salad you're sportin. Where did you get it?

EVA

Monday morning sale. Five ninety eight, marked down from six twenty five. It's spearcharine, ain't it?

EFFIE

It's a little dusty now, but it looks good just the same.

EVA

EVA

Say, look a here now. I didn't come up here for no plenic. I'm here for business. Say, what's that junk? (Pointing to hops on frame work).

EVVIE

What junk?

EVA

The geranium on the flag polesthere.

EVVIE

Them's hops.

EVA

Hops? Well, wouldn't that freeze you.

KIKE

It's purr looking junk, aint it? Smells pretty good though. That's what they make beer out of.

EVA

They make beer out of that stuff ?

KIKE

Sure thing!

EVA

Well,.wouldn't that jar you? Say Ki, how goes it?

KIKE

Oh, sort of so, so.

EVA

Seen you got him goin yet?

KIKE

Well, I got him started. Say, I call him "Albert" now. I just ain't told of him when I seen you again.

EVA

Atta-a-a-a

Say my God, I nearly wear my tongue out talking that nice junk. Say, aint it rotten?

EVA

Does he fall to it?

EDDIE

Sure Bill. You're right, allright. He's a lead pipe cinch.

EVA

(Confidentially) Are we ready for a touch yet?

EDDIE

How do you mean?

MIKE

(breaking in rarely) Oh cums off. The speculator, the mush, it's the coin we came up after. The stuff you puts down and gets the goods. Eva puts up this game, and gives you the start and now you're rawlging. Come up with some coin.

EDDIE

Well, I like your nerve. When did you get on this trolley car? I'll give you a poke in the jaw, you red -headed bean shover.

EVA

Oh, change it, what's the matter with you stiffs?

EDDIE

What's the matter? Do you think I'm goin to stand any gas like that? If your friend here wants to start something, I'll go with him allright, you knock-kneed, cross-eyed, mull, well I'll be damned.

MIKE

Oh nixey, I dont want no trouble but it's the coin we need, and we needs it bad, and if we dont get it, why - why-

EDDIE

Youse'll have to go to work.

MIKE

(luminously) Sure Mike, that's just what's grouchin us.

EVA

(In business-like manner) Well, now, look a here. Come down to business.

ERIK

Sure, want us paying a card deal, or an investment pool? From what you say, he'd fall to any old thing.

KEVIN

No, none of that.

EVA

Why not?

KEVIN

Well, I've a different game on foot.

EVA

Different game?

KEVIN

Yes, ain't my unmistakee diotinct?

EVA

Why, what is it?

KEVIN

Well, you leave it to me Biddo.

EVA

(with strength) Well, different game or not, I've got to have the coin. If you can't get any cash out of it, I'll tell him who you are and call the game off.

KEVIN

Whiz, you'll do nothin of the kind.

EVA

Want I? Why not? Sure, but I will.

ERIK

Interpose me as a friend or your brother, and I'll hand this by a deal.

EVIE

(interrupting) Hey, look here kiddos. Give us a chance, will you? Aint no use in takin no risk or gettin into no trouble over this.

EVA

Well, how can you get the cabin then? All I need is money. If we can get it easy, no use in takin chances. Come too, come too! Bring us to shore, - I'm in a fog. If you are wise he's easy for the sympathy gag, make the save, as I pete the crab, allright. Go as far as you like/. Try the sympathy tag, make a touch on him. Will he stand for it?

EVIE

May be so.

EVA

(With sudden assurance) Why sure, he's dead easy for any old stall. Tell him your sis is in the hospital or little brother Billy broke his leg, or somethin up against it and needs some coin.

EVIE

(Reflectively) Say, that "MAMA" gag is fine! They all fall to that.

EVA

Yes sure, dead easy.

EVIE

Well allright, I'll try it. I need a few plunks myself.

EVA

Now that "MAMA" gag, - how can we work it.

EVIE

(disgustedly) As me, nothin like that. Say, I'll hand him a deal.

EVIE

(exultantly) Skidoo Kiddo, we're workin this side of the street.

EVA

I've got it.

EVIE

Eat it up?

EVA

EVA

The schmuck! He'll write a sad letter about "mama" starving to death and forge her name and sign "mama's" name.

MIKE

(Very eloquent) Mama! There you goin to find a mama?

DAVID

Ay, shiddn you, we aint got no mama of course, but what's that to him. We cant play him off by letter.

EVA

Sure mike, then you ask sadlike, and when he asks what's crouchin you, tell him mama's up against it and needs the coin show him the pots and it'll be all off with him. If this don't work, I'll fix --

DAVID

Ay, sure Bill, that's the junk. He'll fall in a minute.

EVA

Well, what kind of junk can we write? It's got to be pathetic and touchin.

MIKE

Sure, make it touchin.

EVA

(quietly, in confidential tone) Got a letter with you with your name on it?

DAVID

(also confidential) Here's the one you want the FIVE in. (Takes envelope from stocking, takes out paper and bill, puts them back in stocking and hands empty envelope to EVA).

EVA

That's allright. I'll fix the flap and he'll never know the diff. We'll send it in to-night. I needs it bad, he. Try to get a couple of hundred.

DAVID

Sure Bill.

EVA

Guess he's got it on him now?

EVIE

Sure!

EVA

How do you know?

EVIE

Ar, he dropped one of them leather books, and it nearly opened up. Say, it was b gry with coinn. He didn't know I seen it either. Got any paper?

EVA

Got any paper like?

EVIE

I've got a note-book. This do you any good?

EVA

Cert, fork it over. The bummer it looks, the better.

EVIE

You write it Shorty. You put it down and I'll tell you what to say.

EVA

(Making ready) It's all the same to me. Say, when 'a all the crowd gone to?

EVIE

Ar, they're up to their ears in food, - it's supper time.

EVA

That's allright. Well, let her go.

EVIE

(Dictating) My Own Dearest Baby Daughter,
It pains me more to write these sad, and words than it does you to read them.

EVA

(repeats, - "it pains me more to write these sad, and words than it does you to read them" as she writes it.

Say, what else am I goin to say? I'm t something soft and sentimental, so as to (After repetition) That sounds good.

MIKE

Sure, you rank sumthin else. It sounds a little short as it is.

BYRIE

(To Mike) Lay down, Kido, she's writin this letter. (To Eve) Oh, now I've got it. (with enthusiasm) "My Own Little Baby Daughter" -

MIKE

(interrupting) Why, you said that before.

BYRIE

Sure Bill, I want to impress it upon his mind. (Continuing dictation) My heart, my old heart is broke when I must tell you that the mortgage that he been threatening long, came too this morning, and your poor old mother must loose our happy, happy home.

MIKE

What are you doin? Writin a song?

BYRIE

Aw, play ball with a lemon, she's writin this letter?

EVE

Yes, keep out of this. (reproachfully) The Kido's doin good

BYRIE

Now, say, I want to boost myself in this letter some.

Eve

Sure Bill, dont give it all to mama.

BYRIE

Of course, - "My own darling Baby Daughter,)

MIKE

Say, it sounds rotten, " you keep saying that over again.

BYRIE

If you dont keep out of this, I'll give you a poke in the goozle.

MIKE

Well, it does sound rotten anyway, - "Baby daughter"! You look like a baby!

[illegible]

(with great dignity) Put it down as I have spoke it.

MIKE

Hmm, pin a rose on me!

[illegible]

When I think of my own darling baby daughter - (dictating)

MIKE makes despairing gesture.

[illegible]

(dictating) "Working and slaving her life away" - hold on, - "workin and slavin her young life away —

EVA

I think "sweet"would sound good in there too.

MIKE

Sure, put in the "Sweet".

[illegible]

(Dictating) "Sweet young life away to save the old home, and [illegible] your poor old mother's dying days —

EVA

Do you think "DYING" sounds good?

[illegible]

Sounds good to me, - it's pathetic like, - sorter —

MIKE

(unable to restrain himself) Oh hell, no, she aint dyin ! How would she be writin and dyin too. You write rotten Pills.

EVA

You keep out of this, will you?

[illegible]

Go at Eva with the letter. (Dictating) "Yes, my [illegible] darling daughter, it spite of all your hard work, it's no use. It's all over now. It's all over now.

MIKE

(Reproachfully, tearfully) That's a song Pill. Don't put that in.

EVIE

(Looks at MIKE in indignation and he shakes.) Ah, the poor are unfortunate. (Plotting)

EVA

That ought to be "Infortunate" - aint it?

EVIE

Oh my God, how rotten you talk. "Infortunate"! They aint no such word as "Infortunate". Its "Unfortunate". Go on, (disgusting) Just think one sweet little old home is lost, and your old mother hoodlum just for a few paltry, paltry hundred dollars".

MIKE

(Eloquentially) "Paltry"- who the hell, ever heard of that word.

EVIE

"Paltry" is a real word. I've heard it used up here a hundred times by people as im'l as ignorant as you are.

MIKE

Well it here, and "Paltry" is "Penny", an, what you said in that letter is a "Penny hundred dollars". My opinion an, that it's rotten.

EVIE

Well, rotten or not, - it goes.

EVA

(Slowly, with emphasis) Well, how many does "Paltry" mean? If "Paltry" means three hundred pluchs, it's all right, and if it don't, it's bum.

EVIE

(Continuing dictation) "Hoping to see you soon, I am,
Yours truly,
MAW."

MIKE

Jo, no that aint no good. "Yours truly, MAW"? What kind of writin is that?

EVA

(Reflectively) That does sound sort of sudden like, "Hopin to see you soon, yours truly maw."

ERVIN

Well, you know so dam much about it, - end it up to suit yourself.

EVA

Well, I dont mean to be sintimental. How does this sound, - "hoping to see youse and the three hundred each,
Yours truly,
Mom.

ERVIN

Ah, clop it up different there. Like you see in the story papers when the mamas write to their kids. It's lovin ur affectionate or respectable, - somethin like that.

EVA

"Respectable" - that's a good word. How does this sound?
Your respectable Mom.

ERVIN

I dont like that much.

EVA

Sure, that's allright. Let him know she's respectable.

ERVIN

(Reflectively) What sounds pretty strange about the three hundred. Ah, I'll fix that allright. (Takes letter from Eva), There, I'll practice it all of before you dont like I can write to do it, so I dont make no breaks in front of him. (Reads letter) My own dearest baby daughter,
It pains my more to write these sad, sad words than it does you to read them. My old heart is broke when I must tell you that the mortgage that has been scaring us so long, came due this morning, and your poor old mother—

Eva

(Speaking in) Choose it still, you want to work the rules work my way.

ERVIN

Allright hdda, allright. (stops) (Reading" My old heart is broke when I dont tell you that the- - that the- - (Pauses, then drops the letter down) Oh, I cant go on, I cant go on, I must know, - (reads hastily, breaking off words) (resuming letter) Mortgage - that - has - been - scaring - us - so - long - came - due - this morning and - your poor old mother - must - have - no - money - home. (Suddenly herself) When I think of my own darling baby daughter reading and playing her sweet young life away he face the old home (pause) - (To Eva) Say, I must work that up strong (repeats very strongly)

"Then I think of my own darling baby daughter
ar working and slaving her sweet young life away to save the
old home, and pay out her old mother's dying days. In spite
of all your hard work, it's no use. It's all over now. It's
all over now. Just think our sweet little home is lost, and
your old mother homeless just for a few paltry, paltry hundred d
Dollars.

Hoping to see you and the three hundred sym, I am,
(very high, almost a) Your respectable mam.
scream)

(Starts to throw herself on ground)

RICH

Watch out, it's muddy there.

Bertie walks over and throws herself on boy sucks D.)

BOYER

(Continuing rehearsal) Oh money, money, money. Oh, poorness, poorness, poorness! My God, how terrible it is to be poor! (very passionate) My God, how terrible it is to be poor! How terrible how terrible! Mother! Mother! Dear mother! Mother! (loud and screaming)

CECIL

Cease! Have with us now!

EVA

(Applauding) Sure, that's the junk. Can you remember it?

BOYER

Leave it to me kidde. I've got it allright. Dont worry.

EVA

(earnestly) Well, for God sake, dons get excited and say
anthin about "dem ol' bills" or any of that junk, cause if you do,
it's all off.

BOYER

Leave it to me. That's why I was rehearsing it. I have to
rehearse all my talk to keep from getting inflated. My God!
here he's coming! Skidoo! (exit Albert off L 2).

EVA

Now look for-get the eye maker.

CECIL

Dont slip it to hi m, kiddo.

BOYER

Shoot you lemons.

MIKE and EVA exit R.)

EVIE suddenly realises she has the letter in her hand still.

EVIE

Mike, the letter! You forgot the letter!

(ALBERT enters L.2)

(EVIE turns quickly hiding letter in dress)

ALBERT

Well, I didn't expect to find you here.

(MIKE rushes back wildly. Stops dire to seeing Albert)

MIKE

(Whispers) Hide the letter, the letter! (Hides behind boy when R.U.)

EVIE

I didn't expect to see you either. I was just reading the account. Isn't it pretty?

ALBERT

Very wonderful, I should say.

EVIE

I think accounts are so cute, don't you?

ALBERT

Well, I dont know as I should hardly call them "cute".

EVIE

Ah, I don't mean "cute". I mean what you mean. You must excuse me. You know I told you, I hadn't any education at all It's a terrible not to know all about things. After father died, I had to work night and day to keep my mother and my little sisters from actual starvation.

ALBERT

How many brothers and sisters did you have?

EVIE

Only eight.

Brothers and sisters?

EVIE

Yes, eight each.

ALBERT

Eight brothers and eight sisters? (In slow astonishment) Sixteen brothers and sisters.

EVIE

As yes, it does count up, dont it?

ALBERT

They all living?

EVIE

As no, most of them died.

ALBERT

Most of them?

EVIE

(Recovering herself) As yes, wasn't it awful of course they were quite babies.

ALBERT

Then you dont remember them at all?

EVIE

No, I have none at home now. Two brothers that went in one, two sisters (sadly)

ALBERT

Your

EVIE

They, - they went into a convent.

ALBERT

And now you are all alone.

EVIE

Yes no - and, - and mother.

ALBERT

Poor child, poor child! And you never told me a single word

about your mother.

ERNIE

Didn't I? Why—

ALBERT

(with gentle solicitude) No, you didn't. There is she now?

ERNIE

At home.

ALBERT

In San Francisco? Your home?

ERNIE

(quickly) No, no, not there, - her home.

ALBERT

Oh yes, pardon my interest. You know it's only interest, little one.

ERNIE

That's allright. I know you'd like ma if you seen her. I haven't had a letter from her either for several days now. say, you think I'm awfully ignorant, don't you?

ALBERT

Why no, not at all. What makes you think that? I haven't any question myself that I should quarrel with yours.

ERNIE

But you have read books and things, and you talk so nice like, and sometimes I seen you look funny when I say things. You see I never read no books except the ones we had at home there, the Bible, and - and one or two others, - and - the Examiner, and , - the Bible. Say, it must be awful painful for you to hear me talk!

ALBERT

Why child, do you think that would make any difference to me. It's something a thousand times better and higher than pretty words, - you've got.

ERNIE

No, no, - I know.

ALBERT

Yes, yes, I say. You dont you contradict me again. I guess

I know a few things, don't I?

[illegible]
Heather, I think you know most everything I do.

ALBERT

No, I don't know much of anything, but you've told me all about your life. Oh, it breaks my heart to think of such a beautiful soul as yours having to endure all the poverty and misery you have been through.

[illegible]
Ah, that's allright. It's good for people to have trouble, I reckon.

ALBERT

Well, maybe a few don't hurt, but as for all that stuff about books, you can't go far on a speech read by reading books. Anyone can say beautiful words, but souls come from deep, and you're the first one I ever saw, the first real one I ever knew, I know now.

[illegible]
You see now?

ALBERT

Yes, and everytime I get a chance to look close into your eyes -

([illegible] draws away from him up against hop vine where HEIR is hidden).

[illegible]
Ca you see? [illegible] Look, look. There, the sun, you can't. (Pointing E.)

ALBERT

(Turns L. looks off) Beautiful! beautiful!

[illegible]
(passes letter to Nils and whispers -) Twenty-three!

([illegible] runs off R 2)

(The red glow of the sun fades into purple; purple lights on the stacks and on the mountain in the yellow gold of the failing sun. In the distance the clinging of cowbells and low of cattle. This latter effect, though steadily difficult has been very successfully handled in several productions we have recently witnessed. Singing of one farm hand heard above it all).

ALBERT

Why did you say that?

RUTH

Say what?

ALBERT

That I must not say those things.

RUTH

Look! Look! (pointing L.)

ALBERT

And another day is done! Listen!

(They both stand silent looking to L. In the distance ringing of bells and shouts of farm boys calling to the cattle.

RUTH

(Slowly, in low tone. For the first time a note of seriousness in her voice) Az, ain't it all just wonderful! Why, I never seen or heard anything like that before in all my life.

ALBERT

Twilight time! Twilight time! The song of evening!
"The lowing herd winds slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me".

RUTH

(Caught by a new and deep emotion, simply, but with depth) Oh, dear God, I could listen to that kind of talk just forever and ever. Say, ain't that funny?

ALBERT

What, Ruth?

RUTH

I feel like singing all over.

ALBERT

(Softly) Dear Little child heart.

RUTH

(In her voice, thrilling with mystery) I feel like - I was - a little baby just born. I am afraid - I am afraid I can't it terribly?

ALBERT

ALBERT

Why, what dear? What is it?

EVIE

Oh, I don't know what. Something so wonderful like.

(ALBERT turns puts his hand over hers)

ALBERT

I never knew how wonderful it was before. The even song of the sun. I used to see all this when I was a boy that high.

(Bells jingle softly through all the scene and occasional low of cattle in distance)

ALBERT

I used to know them that it was wonderful. But now, now that you are here, isn't it funny, you being here makes it seem like something new, something I never dreamed of or could believe was possible in the world.

EVIE

(with emotion, slowly half astonishment and half pathos) Why I never saw anything like that in the world. What makes it, do you suppose?

ALBERT

(Looks at her. Slowly, very quietly) Who God created it little one.

EVIE

For when did he make it? Just for some people. Not for everybody, not for just common everyday people.

ALBERT

Yes , for everyone - everyone who has eyes to see.

EVIE

And you believe all this sort of thing? You believe it, don't you?

ALBERT

Why, why shouldn't I believe it. It's the truth!

EVIE

(as though to herself) Well, isn't that funny! (Turns to

him quickly and impulsively) Do you know, I could almost - -

MIKE

(Looking on) Is this here Miss Tucker?

EVVIE

(Strong resentment) Yes, that's my name. What do you want, coming here like this, I'll - -

MIKE

I've got a letter for yours. It's marked "Important". They told me over at the camp to give it to yours.

EVVIE

Well, take it back to the camp. I dont want it now, - I dont want it now.

MIKE

It's yours, I dont want it.

EVVIE

(with strength) I say I dont want it now.

ALBERT who has gone L.U. turns and comes down at this.

MIKE

(Looks at her in astonishment) Why, I day kik- (sees Albert checks himself) I cant take it back, I got something else to do. (Puts letter in her hand)

EVVIE

O, - I- I--- (laughs, seems to recover herself and opens letter)

MIKE exits.

EVVIE

You must think I'm awfully funny, - but I was - so - you - all thinking about things, and he came up so sudden like, I- I-- O, I guess I can read this some other time.

ALBERT

Ju, you had better read it now. They seem to think it important.

EVVIE

(Opens letter, throws away envelope) Oh yes, that's true

(In different tone, hard laugh with meaning) Certainly, what's the matter. I'm foolish I am, - now I'm allright. (Begins reading to herself, after reading a while, she begins crying) Oh mother, mother,

ALBERT

Why Miss Esther, Effie, why little one, don't, don't, don't do that. What is it? Tell me, what is it?

EFFIE

Nothing, Nothing, crying- Oh, Mother, mother -

ALBERT

Why, what is it? What is it, you must tell me. Child, why why - it breaks my heart to see you like this. Tell me, what is it?

EFFIE

(controlling herself) Yes, yes, I can tell you. You're the only friend I've got. Don't say anything, don't say a word, and don't wait now, just wait, - now I'll read this letter to you.

ALBERT

Is it something very terrible About your mother?

EFFIE

Yes, very terrible. I'll read it, that's all - I'll read it, (In a sad slow tone)

My own dearest babyDaughter,

It pains me more to write these sad sad words that it does you to read them. My old heart is broke when I must tell you that the (sobs and breaks down) mortgage that has been scaring us so long, came to-day this morning, and your poor old mother must loose her happy happy home. When I think of my own darling baby da ghter working and slaving her sweet young life away (pauses, sobs in handkerchief) then (goes back and repeats in a very marked tone) My own darling baby daughter working and slaving her sweet young life away to save the old home, and protect your poor old mother's dying days, just think, our sweet little old home is lost, and your old mother homeless for just a few paltry hundred dollars.

Hoping to see you and the three hur- (stops) and repeats) Hoping to see you soon, I am - - Mother! Mother! (starts to throw herself on ground, hesitates, staggers over to the boys and falls on the sofa instead (passionately just as she intended it) Lopez, money, Oh poverty, how terrible, it is to be poor.(speaking it as very passionately) How horrible, horrible, oh terrible, terrible. Mother, mother (screaming)

ALBERT

(catches her by the hands) Stop, stop, you shant do this, you shant I say. A few hundred dollars, why to save you dear

of your s, I would spend millions.

KEVIN

Yes, but you are like me, - poor.

ALBERT

It

KEVIN

Yes, you told me so.

ALBERT

(quickly) Yes, perhaps I am, but a few hundred isn't much. I have here (touches pocket) five hundred dollars that I thought I was taking up here. Now, I see it was providence and you shall have all you need to-night for your mother.

KEVIN

(Looks at him with indignation) How dare you, (dramatically) how dare you, I say, offer me money, money, why, what do you think I am? Oh, how, - what do you think I am? You dare to do this thing to me.

ALBERT

(Sinking himself in into a fever of earnestness) Oh, how could you misjudge me that way. Just one friend to do service to another. What's the use of friendship, then? I swear to you that if you do not accept this money from me, -

KEVIN

(Breaking in) Oh Mr. Daly, Mr. Daly, how could you insult me so - how could you do it?

ALBERT

(Passionately) I swore to you that you shall never see me again unless you accept this money from me to-night, this night.

KEVIN

Mr. Daly, oh Mr. Daly, how could you?

ALBERT

Will you accept it or will you leave my friendship?

KEVIN

This is not right of you, Mr. Daly, this is not right to put me in this fix. To take money from me, never in this world.

I say you must.

[illegible]

No, no, I can't, I can't.

ALBERT

Yes, yes, I say you must.

[illegible]

(Plaintively) Why, it was three hundred, - no four hundred, four hundred dollars and eighty-nine, four hundred and eighty-nine dollars.

ALBERT

Here is what you need. (Takes out pocket-book) Will you take it, or do you choose never to see me again.

[illegible]

You know me, Sally, this is cruel.

ALBERT

I say will you take this, or do you choose never to see me again.

[illegible]

Oh, I couldn't stand that, I couldn't! Never to see you again! No, no, not that!

ALBERT

(Drops pocket book at her feet, kisses her passionately and suddenly and runs off. He kisses her on her hair while her face is buried in her hands)

[illegible]

(Coming back to her natural self) Well, my God what do you think of that! (as she picks up pocket-book)

CURTAIN.

ACT III.

One week is supposed to elapse between ACT II, and ACT III. Curtain need only be down a couple of minutes. Scene same as ACT II. Curtain goes up in darkness. The evening star is in the sky. A man is lying down on L. side of fireplace U. An Indian is standing with his blanket wrapped around him in Center between the rows of logs. After curtain is well up, another man enters from R. goes to fireplace R., lights his pipe deliberately. All this done in the darkness. He sits down by the camp fire. After the match is struck, the pipe is lit, throws away match, draws twice on the pipe, then the other stars appear in the sky. The edge of the moon is seen over the mountain top. As the moon is half way up, in the distance is heard singing very softly, the moon song,

" Ah la lua de la luna, etc."

One verse is sung. As they begin second verse, first man quietly, slowly is moving with the music, says, -

1ST MAN

Three Mexicans are always singing!

2ND MAN

Great music!

(Slight pause)

1ST MAN

That's the moon song they are singing.

2ND MAN

The Moon song?

1ST MAN

Yes, they call it "luna", - that's what they call it.

(Music dies away)

2ND MAN

What did they stop for?

1ST MAN

They didn't stop.

2ND MAN

They didn't stop?

1ST MAN

They are behind the hill in the hollow.

2ND MAN

Behind the hill?

1ST MAN

(After pause) Yes, across the trees.

(The song begins again)

2ND MAN

They are coming over here to-night, aren't they?

1ST MAN

Sure, all the greasers are coming over to the shindig to-night.

2ND MAN

Will Ferrara's gang come too?

1ST MAN

Yes, Ferrara, Destillio and Tan Can, all of them, all down the steep road, and you'll hear them a-singing a mile before they get here, each one trying to beat the rest, but just mis-

2ND MAN

Listen!

(Voices singing, "A la lun de la luna")

1ST MAN

The last part of it is about loosing something.

2ND MAN

Is that so? About loosing something, eh?

1ST MAN

Yes, that's it. They are singing it now - about something they've lost.

2ND MAN

What was it?

1ST MAN

They dont know themselves. I guess don't nobody know.

2ND MAN

They are nearly over to the steep now. Think I'll go over too. (Strolls off) Something they have lost, - well! (Exit 2.M)

LIT MAN

I wonder what it was! (X R. exit R. 2)

(Indian comes down stage, unfolds his blanket, goes up into the hay rows, throws his blanket on ground, and lies down upon it as the music dies out. There is heard the sound of an automobile horn tooting wildly. Evangeline's voice shouting drunkenly off L.)

EVA

(Off stage) My God, Mike Dakota, what youse tryin to do? Kill us all?

(The automobile is heard to stop outside)

EVA

(off stage) Well, aint that the limit? Hurrah for the Fourth of July! Hurrah! Hurrah! (Sings) My Country 'tis of thee, sweet land of liberty (gets off note on "ty") and of root beer, beer, beer. (Enters L.2) (To Mike, who has followed her) Mike Dakota, Scenuat to God, you oughtn't to done this. You oughtn't to take us out, an innocent girl like me. (In very drunken condition) You know somethin-

MIKE

Sure Bill, what is it?

EVA

If I had four or five more bottles of beer- of that beer- it might 'ave gone to my head. Say, I want my sister, my own darling little baby sister, sister, sister, where are you now.

MIKE

Sister, - sister, where are you?

EVA

Mike Dakota, do you know what I am goin to do?

MIKE

Sure I do, tell me.

EVA

Mike, you surely du look good to me. Mike Dakota, I said, did you know what I was going to do to-night?

MIKE

No, I dont know. What?

EVA

Not who, - but what? I'm goin to tell this Albert Holly a funny joke. I'---goin to tell him that this Angel Child of his is my sister. Then I'm goin to take Biff off in an ex-ter-nee-hile, and then I'll look back mournfully at him, and say - and say,- Cookoo- - that's what I'm goin to do. (Calling) Freaky, Freaky, Effie.

MIKE

(Repeats) Ef-feel Ef-feel

EVA

Say, - Mike, -

MIKE

Yes'm?

EVA

(near R. exit) When he hears that the dame he met in the Old BULL PUP HALL, is his angel child's sister, wont that make his back teeth rattle? Cass ee, I'm goin to find her and take her home with me in an ex-ter-nee-bee-el. I dont care. He inwited me, he did. I dont like his cehow! (Exit Mike & Eva R. 2)

(Mexicans cross stage from L.U. to R.U. singing carelessly, end of La Luz de la Luna")

ALBERT enters from R. 2, walks across stage, then comes back to boys L.C. Strikes match, knocks ashes out of pipe, refills it and lights it.)

EFFIE appears R.U. Comes down between rows of boys C. ALBERT goes to meet her.)

ALBERT

Well?

EFFIE

Well?

ALBERT

I thought you were never coming.

EFFIE

(At end of top row by seats C.) Why you know I, - I, -

ALBERT

(concernedly) What's the matter with the little lady to-night?

EFFIE

Nuthin much, - only-

ALBERT

Well, - only what?

EFFIE

Only it isn't quite right my coming out here to meet you like this. I never did it before in all my life.

ALBERT

Dont you think I know that?

EFFIE

I, I hope so. But then, you've been so good and kind to me. Aw, say, honest, I'll never forget it. I cant, - it makes me feel so, - aw, I dont know how. You know when you aint used to kindness much, you remember it.

ALBERT

It's strange, isn't it? And it makes me happy too, to know there is somebody in the world you can do things for.

EFFIE

But I'll pay you back that money you were so nice about.

ALBERT

Dont say anything about that.

EFFIE

Yes, I will. I'll pay you back some day, you see if I dont. Isn't it all funny, just think you are rich too, and all the time I thought you were just poor like me. Aw, say, you know I'm awfully glad I didn't know that before.

ALBERT

Why, what difference would it have made if you had?

EFFIE

Why now, you, (shyly) you know-

ALBERT

Yes, go on.

EFFIE

Aw, you'll think I'm funny.

ALBERT

No, no, - please tell me, what is it?

EFFIE

Well, now you know I didn't just like you because you were rich.

ALBERT

Dont you suppose I know that?

EFFIE

Well, I,- I was a hopin you did. (she looks at him shyly, her hand falls on the hop pole just underneath him. She does this deliberately while his face is turned away so that his next movement drops his hand over hers.) Isn't it beautiful, all that - the moon, - and everything.

ALBERT

Why, little one, why there are tears in your eyes.

(There is a slight pause, and she takes an involuntary step backwards which puts her face very close to his. With an impulsive move ent, he bends over and kisses her.

EFFIE

(with show of great indignation) Dont, dont, Why- what do you mean?

ALBERT

Oh pardon me, pardon me, I, I really couldn't help it. Forgive me please, I didn't mean to, please forgive me Miss Tucker, please?

EFFIE

Well, I must say-

ALBERT

Please, please forgive me.

EFFIE

Well, if you promise never to do it again.

ALBERT

I swear I'll never forget myself.

EFFIE

Do you know something?

ALBERT

Well, go on-

EFFIE

Do you know - that that - (stops), Oh, but you wouldn't believe it though.

ALBERT

I would believe anything in the world that you said, little one.

EFFIE

(shyly and hesitatingly) The first time I,- I - (quickly and confidingly dropping her hand) was ever kissed!

ALBERT

Honestly? Really?

EFFIE

Really! You know I could trust you, you are so different. Oh, I cant say how, only I just trust you.

ALBERT

Tell me, Effie, tell me, dont you think perhaps some day you might do a little more than trust me.

EFFIE

Perhaps - some day - we dont know what we may do.

ALBERT

(tenderly, softly) Look, dearheart-

EFFIE

Oh, no, you promised you mustn't talk like that.

ALBERT

Why, there's nothing wrong with that, for you are a dearheart, the best, the dearest, purest heart I think that was ever made in the world.

EFFIE

You're not making fun of me, are you?

ALBERT

Now, you know I'm not.

EFFIE

A poor little girl like me. You know I dont know things like

other girls do, the way I was brought up, and no man ever talked to me about these things before. Dont say anything you dont mean.

ALBERT

I only wish I could find words to say a little part of what I do mean.

EVVIE

(Looks up at him, softly, shyly) Albert!

ALBERT starts to take her in his arms when automobile is heard.

EVVIE

(In natural tone of voice) Aw, skidoo twenty-three for yourn.

ALBERT

What was that?

EVVIE

An automobile, it sounded like. I wonder what it's doin up here.

ALBERT

No, I dont mean that. I mean that strange word you said.

EVVIE

Aw that, - that was "skidoo twenty-three" (says this very softly and romantically) Didn't you ever hear that before?

ALBERT

No, not that I remember.

EVVIE

It's a word we girls got up in the Bible Class where I went. It isn't very poetic, is it?

ALBERT

(tenderly) When you say it, I think it sounds beautiful. Would you mind doing it a great favor?

EVVIE

Wally

ALBERT

Say it over again.

EFFIE

Must I?

ALBERT

Please, please do.

EFFIE

(softly with mysterious sentiment) Middle twenty-three.

(Music of Spanish voices, singing "La Cala Brina". Bus. of song same as before, singing and dying out in the same manner.)

ALBERT

It's the second band of treasure, the dancing will soon begin now.

EFFIE

Sounds good from here, don't it?

ALBERT

Yes, they sing very well.

EFFIE

What makes them sing like that?

ALBERT

They didn't stop. They are behind the hill in the hollow.

EFFIE

In the hollow, behind the hill?

ALBERT

Yes, across the eucalyptus trees.

EFFIE

Oh, yes, I know now where they are. It sounds awfully pretty don't it?

ALBERT

It's a song of Amor!

CUPID

What does that mean?

ALBERT

It's the Mexican word for love.

CUPID

It flies out quickly, doesn't it?

ALBERT

What?

CUPID

The song!

(Again the song is heard)

CUPID

There it is again, listen.

ALBERT

I can't quite make the words out from here.

CUPID

Do you know Spanish?

ALBERT

Yes, a little. Now, there it is.

CUPID

What?

ALBERT

It's about finding something.

CUPID

Finding something?

ALBERT

Yes, something beautiful they have found.

EVA

(is heard off stage) Ay yo no, I guess I know.

(CUPID turns in startled manner)

ALBERT

Why, what is it?

(Charlie steps)

KEVIN

Oh nothing, nothing, only I dont feel quite right. (In confusion) I, - I feel sort of chilly. It does get a little cool these nights. Would you mind running over to the camp for me, and getting me a shawl?

ALBERT

Why, certainly not. Any particular one?

KEVIN

You cant make any mistake. I've got only one.

ALBERT

Well, do you want to wait here?

KEVIN

Yes, I'll stay right here by the dance hall. I'm tired. I dont feel like walking.

ALBERT

I'm awfully sorry of that. I'll be right back - just a minute.

(Eva appears with KEVIN)

EVA

Now, here we are, my own little-

KEVIN

(angrily) Look a here Eva Tucker, didn't I tell you I didn't want you to be bothering around. What do you want do do? Spoil everything? And you're drunk, both of you, drunk drunk - -

EVA

Sister, your gladness is quite correct. I am drunk, and - let me tell, you - like, I dont care who knows it.

KEVIN

(taking Eva by the shoulders) (Low and intense) Now look a here Eva Tucker

here Eva Tucker, I'm not going to put up with any of your nonsense. You got to get away from here quick. He'll be coming back soon - he mustn't see you, - do you understand that- he mustn't see you. How did you get here?

EVA

Vida, I came here ina blow-up machine to take you home with me my own luvin sister, my own baby daughter, my own - own baby daughter.

MIKE

My God, they're, they're going to write another song. (sadly)

EVVIE

Come too Eva, for God sake? Say, this is serious. You dont know how serious it is. (This spoken in deadly earnest) I dont want him to know, no, no, no,- he mustn't know.

EVA

Mustn't know I'm your own little sister, baby daughter, mother?

EVVIE

Here, quick, he's coming back. Here, get out of the way. Now, dont speak to me. (Pushing her over to Camp Fire)

EVA

Sister, my sister, my own darlin baby daughter sister.

EVVIE

For God sake, keep still! Lie here! (shaking her violently and forcing her down by camp fire), and if you say a damn word to me, - either one of you, - I'll, I'll - you too Mike, go on - -. (Mike lays down by fire opposite Eva) Now, stay there and keep still, you,- you, - .

MIKE

Allright kitchins.

(EVVIE goes back to manky and sits as Albert appears with shawl)

ALBERT

Well, was I gone long? I ran nearly all the way.

EVVIE

No, I thought it seemed turible short.

(ALBERT puts shawl around her.)

ALBERT

(passionately) My God, how beautiful you are to-night. No I'm not just talking. I know it does sound like an idiot I suppose, but when I saw you with the moonlight shining on your face and your hair around it like that, it looked to be too beautiful to be anything on earth, too beautiful to be n too beautiful

MIKE

(Softly, in injured tones) Say kiddo, do you make songs, too?

EVA

Keep still, Mike, skiddo the talk. There's somethin doin, dont you hear?

ALBERT

(At sound of voices, turns and sees Mike and Eva on other side of Camp Fire).

EFFIE

(In confusion) Oh, - oh, they're a couple of drunken peoples as had a little more than was good for them, I suppose. I was terrible scared when they first came, but they're too fa far gone to hurty anything.

ALBERT

(angrily) Well, I'll get rid of them right soon enough. It's a shame, - a shame. They are laws for such swine as that. Think of your having to look on such filthy, drunken hogs- (starts towards them when Effie stops him.)

MIKE

(reproachfully to Eva) Kiddo, he says We're on the pork. I aint goin to stand through nuthin like this. (Starts to get up when Eva stops him)

EFFIE

No, let them alone Albert. Dont cause them any trouble. They're allright now, poor things!

MIKE

Kiddo, they make me mad talking that way.

(Shouts and laughter are heard off stage)

EVVIE

(Pointing R.) Look, look, - there at the edge of the camp,

see there!

ALBERT

So, this is what they call a "Fiesta" in it?

EFFIE

I guess so. Come, let's go up here where we can see it all (they go up stage) O, look there!

ALBERT

The Camps, - look, now when the lights are on them.

EFFIE

(Impressively, touch of mystery) See there, way down the hill is a little mist. Do you see it?

ALBERT

(Taking up Effie's tone) Oh yes, I see - at the foot of the hill.

EFFIE

My, it makes you feel bold, dont it?

ALBERT

I like it. Look, now it's moving, it's moving. See there, it's caught the first row of tents.

EFFIE

(Up stage, bank of hops) Here, we can see it all from here.

(Three young couples of ninety or twenty, Americans enter, flashily dressed, rough and boisterous)

1st young man

Young dont know nuthin. Hang up the lamps, let's have a dance.

Each one hangs up a lantern on poles around dance platform.

1st GIRL

(his companion) I'm on. Make it a two-step.

2nd GIRL

Nixie, make it a waltz!

3rd GIRL

Sure, a waltz. Come on, will you?

1st YOUNG MAN

(Calling off R) Bring on the music, you skoodunks.

1st GIRL

Ar, come on. Who needs music?

(They begin to dance awkwardly upon dance platform)

(Enter Decellis, three Mexicans, 1st and 2nd Man carrying jugs and large wine cups.)

DECELLIS

(Waving cups above his head, and shouting wildly) Fine, bullee, American dance, American dance, Oh la! Ah-la, la-la.

2nd Mexican

Go Him, go him, La-la.

(Enter from R. six Mexican girls and two Mexican men.)

1st MAN

Ho, no Mexican waltz. Clear the planks there for Mexican dance.

2nd MAN

Sure, right down the line here. Eat em alive! Hurrah for Mexico.

(AMERICAN dancers clear the platform)

AMERICAN DANCERS

Sure Bill, go as far as you like. Allright. He're next. Let her go!

(Four Mexican musicians enter from R. with mandolins and guitars)

DECELLIS

(To musicians) Play waltz, Mexicans.

2nd MEXICAN

Waltz Mexicano.

CHORUS

Waltz Mexicano, etc.

MEXICANS form figures and dance three figures of Mexican waltz.

(Crowd enters from R. as they dance)

1st MAN

(After 3rd figure shouts) Look, there, the lanterns (pointing L.) under the trees.

DECELLIS

(Looking L.) Sure Billy, Make welcome.

2nd MAN

De Cellis, De Cellis, look - (pointing L.)

DE CELLIS

(stopping in dance) Ferrara, Ferrara!

CHORUS

Ferrara, Ferrara!

All stop dance.

DECELLIS

Wine! Wine! Welcome, I tell you, - sing, sing, welcome Ferrara, Sombrero Broncho!

(They take up wine jugs and cups, and sing the music of the "Sombrero Broncho")

DE CELLIS and Mexicans go L. meeting Ferrara and his band of Mexicans, exchange effusive greetings, drinking; All the time the singing is kept up as they weave in and out among the hop rows. The Americans look on chatting and laughing gaily! The Mexicans carrying lanterns hang them up on poles around platform.

(Cries from Mexicans, "Luisa, Senorita Luisa, Senorita Luisa")

SENORITA LUISA in semi-Mexican costume executes a wild solo dance upon the platform , during which some of the figures on the stage move in and out between her and the front of stage chatting and drinking while watching the dancing, parting now

and then so that the audience gets a full view of the dancing, and then closing up so that she is last in the picture in order to keep away from the idea of the dance being a "specialty".

(The closing dance is the "GRAND MARCH" in which all the Mexicans and some of the Americans take part. At close of dance, the men beating large drums, call out "Supper is ready, supper, supper, supper!" Dancers break up very promptly. Others take up cry, - "Supper is ready, Supper, etc. and exit noisily and with great confusion.)

MIKE

(who is still with EVA by Camp Fire) Say, kiddo, there's something doin in the ranch house. We can't afford to miss it.

EVA

(She has taken a couple of drinks from a bottle they have shared between them) I wont go without my sister. Freshy! Freshy!

(EFFIE and ALBERT have been back of logs up stage during dance)

(EVA and MIKE arise and start off R.)

EVA

(In drunken pathos) I want my sister. I'm goin to find her (going R 2) I'm goin to find my sister and take her home with me. (Calls faintly) Freshy, Freshy, sister, sis- .

(MIKE and EVA exit R. 3)

EFFIE and ALBERT come down C. Effie first, looking anxiously after Evangeline off R.

EFFIE

I guess you think I'm actin awfully funny. Let's stay out here a while. I like it so much better. It's so soft and fresh like, isn't it?

ALBERT

Why, you needn't offer any apologies. I like this a million times better than any place else.

EFFIE

Why do you say that?

ALBERT

ALBERT

Well, there are several reasons. Do you want me to tell you?

(Shouts and laughter in distance. Faint music of guitars and mandolins playing La Gala Drina.)

EFFIE

I don't know. Perhaps, - you might?

ALBERT

Well, in the first place, when we are here, we are by ourselves

EFFIE

Yes?

ALBERT

A
And then, when you are here, it's the most beautiful place in the world.

EFFIE

Beautiful! That means-

ALBERT

All, - this around us.

EFFIE

(Where face is turned to the R.) See - the mist - there, there, -

ALBERT

Yes, it has caught all the tints now, hasn't it?

EFFIE

How yellow it is over where all the people are. It's coming up the hill - fast, - fast -. Ah, I like this better, (turning L.) where it's bright.

ALBERT

You can't it - clear- all the way up to the hill tops.

EFFIE

Look, the leaves there, see, they look like they were dancing don't they-

ALBERT

ALBERT

Yes, isn't it strange! I never noticed that before, they're yellow too in the moonlight.

EDITH

Yes, yes - and they - look/ - why it looks almost like they were dancing in time to the music.

ALBERT

Maybe it's our hearts dancing in time to the music - under the moonlight. Doesn't it seem strange now my coming up here and meeting you in this way.

EDITH

Do you ever feel like you were somebody else, - do you ever feel - like you had gotten away from yourself, and were some-

ALBERT

I don't know that I ever did?

EDITH

Well, isn't it funny? That's the way I feel to-night. It seems like a play or something out of a story in the news papers only much more, much more wonderful!

ALBERT

I don't think a play could be beautiful like this. There was one man who made beautiful ones though. Did you ever see or hear of his? Let me see, - look, - now, what is it, dear, about the moonlight. Ah yes, "See how he tips with silver all these fruit tree tops".

EDITH

Who, - who wrote that?

ALBERT

Why, that was Shakespeare.

EDITH

I never seen any of his plays. Oh, yes, I did see one. That was Julius Caesar. Say, it was great. I can remember some of it now. That's the only one I ever seen, I think.

ALBERT

(Kindly) Little one, pardon me, but you mustn't say "I seen" it's, - "I saw".

EVVIE

Oh, I know. Aw, aint I ignorant. You couldn't really care me. Say, if you were to meet any of your friends while you were with me, you'd be ashamed, wouldn't you?

ALBERT

Oh, that's nonsense you are talking now. Why child, it would only take a few short months to teach you about words, but it would take until the end of time to find another you, and the soul of you, and that, - - well, that's all there is to it.

EVVIE

You really think that everybody has a soul? All the bad, - the bad women that aint no good, - say, like that woman that was drunk here a few minutes ago?

ALBERT

Dont speak about her, - dont speak about such people as that. You just happened not to get an education, but your soul is as pure as an angels. But she, why - she's just a- - why, child, it's only because you've been poor, - why, just think, - to get even a breath of fresh air, you had to come up to this place and be with such people. When I saw that rotten scum of a man and that woman, and thought that you, through poverty, should have to look on such things, in a moment, I know that this money that had been left to me, and my coming out here and meeting you, was just the hand of Providence pointing the very place one soul was to find its mate, where one soul was to reach another one the little outward ways of beauty, - and, and that mine was the soul that had this work to do.

EVVIE

(Passionately) Oh, aw, aw, - don't, don't, - it can't be done!

ALBERT

Yes, yes, it can be done. Then the other soul, the really great beautiful soul, yours, my little child, the untaught poet spirit something

, the,- the, - now what shall I say, why, you know I think of it like- like a sleeping angel that awakened to teach the narrow, little, prigish soul that belongs to me, the really beautiful things of the world,- (singing of Une Marie) Do you hear?

EVVIE

Aw yes, I hear. It's about something being found, you said.

ALBERT

Yes, something they have found. But they couldn't dream that I they found right here when I first saw you, - everything, everything! I have been as blind as a bat all my life.

EVVIE

Blind?

ALBERT

(In this scene play as naturally and colorfully as possible, and yet give the effect of being carried away by the music, moonlight, beauty and perhaps, above all, his own youth.) Yes, Blind! I never saw anything until I came to look at all things with you. Say, do you know, I never noticed a rose, - I saw them of course ever since I was a boy, but I mean, I never noticed how pink and red and soft they were, and that you could be happy just looking at them for hours at a time, u until you, you showed me the way, - you took away the blindness from my eyes and everything was exact. You! You! You! I used to know there was a God. They made me kneel down when I was that high and pray to him but I never really knew him, you know not really, but lately, time after time, I have felt his right with me. Why to-night when I was with you, I felt that you were on one side, and that on the other there was as a mysterious, unforseen-of God's arm around me, and that he was leading us on, on, over the hills, over the hills!

EVVIE

(slowly, earnestly) You mean that? You mean that? You mean every word that you say? You're not just saying words because you got started and can't stop and sort of keep on saying them, but you truly mean that?

ALBERT

Why little one, of course I mean it .

EVVIE

You think then that two souls could be made for each other, closer than the little things of every day living, and no matter, if somehow at first they had gotten away from each other, and one of them had gotten down, - had gotten down where it wasn't nice, - sort of in the mud like, - and when the other soul came along, and saw it like that, and that things weren't quite right, you dont think, - it wouldn't be, could it, that the big soul could care a cent, about the little not such a nice place that the first soul had gotten into. No, you've said it yourself, that this world cant be much, and living is only a few years, but Love and th e soul is for all time, isn't it?

ALBERT

Yes, little one , just think of it, for all time! (Albert is not so far away in the land of infatuation, he does not perceive her meaning) You see those stars up there? They are worlds, little ones, ten, twenty, many times bigger than this little world we live on. They never die. When their life begins to fade, they give what is left to the other worlds and they go on forever and ever. You know I think our souls are older than they, - that our souls have been the masters of these worlds since Nothing was, - so you see little one how short a time, the soul is here on earth.

EVIE

Oh, now I see! Now I see! It doesn't make any difference about anything here. I mean the little things that everybody says are right or wrong, but the soul and love is forever and ever. Well, what do you think of that? I see everything different now. Then, there mayn't be so much difference between us after all. Well, isn't that funny?

ALBERT

My understanding little heart! (short pause) Just think this is our last night!

EVIE

Dont say that. It makes me feel so, - so lonely!

ALBERT

Doesn't it? Just like there were sunsets and roses behind you and an empty room before. No, no, I cant do it, dear, I cant.

EVIE

Cant do what, Albert?

ALBERT

Go back to my old empty sort of a life. You know I told you I had to go back home right away. I, - tell me, little child-heart, want you, cant you - - . Oh, I dont know how to say it, but cant we make this last all our lives? This wonderful singing happiness! We must. We will, dear, - take all the light and music and love and bottle it up in our hearts, and keep it, keep it forever. I dont know how to tell you what I mean, but my little child heart, want you, when I go back home to-morrow, want you go back with me?

EVIE

Oh, I cant do that. Why, after all you said, now you want me to go with you. Oh no, I cant think, I cant do those things. Oh, everything is different now.

ALBERT

You cant go home with me, - you mean, - after this?

EVIE

You dont really mean that.

ALBERT

And you cant, - you cant be my wife?

EFFIE

(in astonishment, slowly) Your what?

ALBERT

My wife.

EFFIE

You mean - you want to marry me?

ALBERT

(eagerly, passionately) Yes, yes, my little one. That's about all there is in the world I do want, - all that I can think about.

EFFIE

Well, - well-

ALBERT

You told me that all your brothers and sisters had gone away/- that you had only your mother now, and I'll make everything allright with her when you are my wife, if you only will be. Please, please dear little heart, it is the- - -

(EVA and MIKE are heard singing drunkenly)

EFFIE

(With a heart-broken exclamation) Oh!

ALBERT

It's that drunken couple again.

EFFIE

(Goes quickly behind hop vines) Albert, Albert, dont, dont let them-

ALBERT

(Takes her in his arms) Why dont worry,little one, no one shall harm you. They cant hurt you.

EFFIE

Hold me! Hold me close, close, closer! Please, please!

ALBERT

(Holding her closely in his arms) Little one! Little one!

(Parties of Mexicans swinging lanterns, scatter back through the hop fields, singing La Cala Brina)

(EVA and MIKE appear with arms around each other)

EVA

I want my sister, my own little bad daughter sister, I want her.

MIKE

(Sings drunkenly)

Sister, oh, sister, come home with me now,
The clock in the steeple,
The clock in the steeple, - can't remain- -

EVA

(Goes down in front of hop vine) Well, she's around here somewhere.

MIKE

(Soberly, subdued voice) There's somebody there. (Looking up in hop rows.

EVA

Where?

MIKE

Up there in the shade. Don't you see 'em? I'll pipe the Mexicans off. (starts up stage)

EVA

Better let em alone. They're on the upcumin wagon, don't hurt 'em. No, it aint my sister cause she don't answer. Sister, Freshy, ow Freshy, is that you?

MIKE

No, it aint her, it's somebody else. Come on, let's go home. I don't want her anyhow. (They go off L.H. Toot of automobile horn is heard.) Spanish voices in distance

Spanish voices in distance singing "La Cala Brina" which is timed in accord with dialogue).

ALBERT

They have gone, - Look, Look! (indicating E.) The lights are out

out. They've all gone.

EVVIE

They've gone and they'll never come back)

ALBERT

Gone, - that's where they've gone. It's - like an word, isn't it? That's where I am going to-morrow.

EVVIE

To-morrow?

ALBERT

Yes, little one, will you go with me, to-morrow?

EVVIE

Yes, Albert.

ALBERT

O wife! My little wife! (La Gala Drina reaches climactic, triumphant tone, then diminuendos softly to -

CURTAIN

ACT IV.

(Door bell is heard ringing violently. Effie comes through upper C. door which is open. She is dressed in simple light gray walking suit, and soft white neckwaist. Goes to door L.C. Opens door, EVA [illegible] enters hurriedly)

EFFIE

(At door, - with great concern) Well- , Well, did you find her?

EVA

(Xing to L.) Say my God, Effie Trotter, why did you ever send me on such a wild goose chase for. I cant find you no mother, I sent in it.

(EVA is dressed in same costume as worn ACT 1.)

EFFIE

(Coming C. - seriously, in deadly earnest as is her attitude throught all this act). Yes, but I must have her. I've just got to get some kind of a mother. He's been asking about her and asking, - he's dead anxious to see her. I had to tell him, - I had to, - something, - so I told him she would be here at one o'clock. We are going to be married now at two o'clock.

EVA

(In astonishment) At two! Why, I thought - . Say, aint you the foxy kid. And me getting housed the other night and near queerin the whole gag. Married! (x's to couch R.) that never got in my noggin, nohow or noher. Cant one lunge [illegible] up with another, and now it's moved up to two o'clock, say, I'm in a fog, it gits faster and faster.

EFFIE

Yes, yes, he's got to get back right away. He've got to start East at six o'clock.

EVA

(In subdued tone) That's good. No chance of runnin into anybody that might tell him anything about me.

EFFIE

(Rapidly, in suppressed excitement) He's crazy to be married right off, so we could get East that way. Just think of it! I'm miserable, - and yet I'll happy too. Think of it, - me - his wife! Hasn't it all turned out funny/ It's like dreaming things, sure it is. Oh, but I want to get it over, and go away from this place, and I'll never come back, never, never. It's terrible it is, (change of tone) but Eva you

must get me some kind of a mother before one o'clock, - somebody we can trust too. There must be plenty that would fit that description I made up. I didn't go into particulars. I just told him her hair was kind of brown like, and she was about my size. I didn't make it particular. Then he said, "Has she got eyes like you?" and I said,No, they're blue and he remembered it.

EVA

(Plopping down on couch) My God, Effie Tucker, what did you say that for. I cant find no mother with blue eyes. I walked the soles off my feet. It cant be done.

EFFIE

(walking up and down distractedly) Oh, what can I do? Eva Tucker, you did this. In God's name, why did you make me have a mother? You did it, it's all your fault, you, you made me write that letter, you made me have a mother, and now I cant find her. (Drops head on dresser - despondently)

EVA

(with sad reproach) Effie, dont talk to me that way. You had to have a mum. You dont know how particular these men are. That aint the fault. You oughtn't to be so dam particular about describing her, and especially about the eyes. Now I could have brunettes and white headed ones. You remember Antionette Kelly. She had the loveliest mother. I could have gotten her for fifty dollars too. She was an actress once. Charge at the Tivoli eighteen per, - and she'd a done it real nice, but she had black eyes. I picked her out because I fixed some story about her getting scared to death, and her hair turning white in a night, but her eyes couldn't turn blue in a night. It's no use, we'll have to skidoo the "mother" gag.

EFFIE

(Tearfully, slightly raising her head, sadly, abstractedly taking up hair brush and gesturing with it) No, we cant either. We cant do it. That's what I was going to do. Tell him that mama had gone fishing and got drowned, and then I'd have to go in mourning for a month, and if I puts it off any longer, something will happen. I cant sleep or eat or nuthin. He'll find out. I dont know what to do. Let's cut it all out.

EVA

Aw, cut that talk, we'll fix it some way. Leave it to me.

EFFIE

(despondently) Then after we got her now. After we get away and I get bust, I dont see how you are going to get rid of her. (drops head on dresser)

EVA

Aw now, you know we'll fix that allright. Say/ that's a pipe!

Just like I told you. Why that Bob Suckers guy, look how it worked. Got this marrying business over, and you get away, you wont have no fake mother bothering you. I'll fix that all-right.

EFFIE

(turning partly to EVA, elbows on dresser, hair face on hands) Say, I hate to do all this junk, - it's rotten! Eva, I dont feel about him like I did about other men. Oh, I dont know, I cant tell how it all comes. When I am with him, I just forget all about everything, - all that I was before, - and everything. I feel like, - oh, I dont know what. (Slowly, truer note than ever before) It seems - like I, I had - died - and - been - dead - a - long - time, and then sort of come too again in a different world. (It's to table) Ay, Eva, take it from me, it's great! It's great to feel - I feel all good, good, - that's the funny part, I mean with him, - when all the time I know what a rotten trick I'm a doin, - but then, you know, he dont think about everything like other men. I dont think even if I told him, he'd stop lovin me. I started to do it, - to tell him all about it, - then my head all turns around and I get sick and I cant, - I cant. Then I'm afraid if I did, that he'd stop loving me. (In quick fear-struck tones) Oh God, oh God, if he'd do that, if he'd stop lovin me, what could I do, what could I do? (Throws herself on floor with head in chair) I'd just have to die, that's all, and I'm afraid to die too. I want to live. I want to live (with intense strength) with him years and years and years and forever.

EVA

Ay now, dont take on like that. You're better than any of these silk and water puny cut women that never saw nuthin and wouldn't know it if they did. Wait until after you're married to him a long time and prove it to him that you are the real thing, then you can tell him. Do you suppose it would make any difference to him then after he knows what you are.

EFFIE

(Hopefully, raising her head from chair) Could I do that? Would that be very wrong and rotten? If I wait a till then, would it, you reckon because I want to tell him everything and then (breaks down in a long drawn out moan) Oh, Oh, Oh, If it had only been all just different.

EVA

(Xing C.) Ay, dont take on like that. You aint doing nuthin wrong. Why, sure not. (As though struck by an idea) Say, has he told you all about what he has done? Has he? Has he told you?

EFFIE

No, no, - of course not.

EVA

EVA

There you are Bill. Take it from me kidde, Green as he is, he's gone just as far as you have. (Sits) The Rest of them of them at the best aint good enough for you at your worst. No sir, (with emphasis) No sir, not by a darn sight.

EDITH

Dont, dont, dont say that. Why I aint fit for him to put his feet on. That's what I wish he'd do. I wish he'd walk on me with big boots and spikes in them, long and sharp, sharp until he beat all that I have been out of me. Then after I was allright, he could pick me up and tell me I was his wife, and that's all.

EVA

(so solingly) Now dont worry. It's going to come out allright I tell you. You're just as good as he is or any other man. They're a rotten lot, all of them. Who in the hell ever fix fixed it all up anyhow. They tell a woman she mustn't move out of one spot, not to take a drink, or she couldn't even wink her eye at a man, not even the ice man that comes every morning and dont make no difference about, and then they go round the corner and do whatever they please and think it's allright.

EDITH

(Rising, going up stage) I know all that but --

EVA

Take it from me kidde, here's a chance of your life to put yourself on Easy Street. Sail it down with a humper and spike. When you gets him married, go east and dont never no breaks about moving back here again. I wont never bother you none, and Mike'll keep his mouth shut allright. Of course, if you wants to hand me a hundred or two every now and then, I wont object and you wont miss it.

EDITH

(Up C., turns facing EVA) Then I'm his wife, take it from me Eva, I'll be as good a wife to him as he could have found anywhere, and nobody'll ever know they were me, and hears me talk and watches me act but that I'm just as good as anybody, nobody, - I dont give a dam who they are. O, I mustn't say that (correcting herself)

EVA

Sure Bill, - aint it the truth.

EDITH

(Sitting chair R. of tab le L.C. dispairingly) But I must

have a mother. I've told him about her and gotten a letter from her, and he read it, and gave me five hundred dollars for my mother and now - I cant find her.

EVA

Kiddo, I never dreamed mothers were so scarce. Why all the books and papers are full of them, but they are scarcer than hens' teeth when you try to find them.

EFFIE

(slowly, with childish pathos) Then couldn't you get none nowhere.

EVA

Oh yes, I got one such as she is.

EFFIE

(Quickly)
(You got her, where is she?

EVA

(Laconically) Oh, I got her tied up out in the parlor, she's a widow, but say, she's a bum. I'm scared she cant hold the job.

EFFIE

Why, what's wrong?

EVA

Aw well, she aint savie, and then her eyes are brown - that's as near as I could match it.

EFFIE

(Hopefully) Aw, if it's just the color of her eyes, maybe, maybe we can fix that up some way allright.

EVA

(with assurance) Sure Bill, most people dont know the difference between brown and blue, anyhow.

EFFIE

Well, where is she? Bring her in.

EVA

(Going to door) Right outside in the sit straight room.
(Opens door, calls Mrs. Kelly) (To Effie) She's comin kiddo, get ready to meet your mother.

Mrs. Kelly

(A very fleshy woman of about forty-five, with slightly effusive manner, decided brunette. Affecting rather ingenuish style of dress much too young for her. White shirtwaist with very large polka dots of red, black and white striped walking skirt very short, black patent leather ties with high French heels with bows, black open-work stockings, big black sailor hat, green chiffon veil, red necktie, black kid gloves, broad black leather belt with brass buckle at back).
She enters -
Good morning miss . (R. of C.

EVVIE

(L. of C.) Good morning - mother. (Goes to her, looks her over closely) Oh, I guess they are allright, they're pretty near- - they're not so blue.

EVA

Aw guwe, he wont be piking her off much. He'll be too busy. She's got to do. Pant loonie find.

EVVIE

I guess we'll have to chance it anyway, but my God-- (Shaking her head at Mrs. Kelly, goes up stage)

EVA

(Coming C. in quick business like tone) Now, mother Kelly, come down to business. This aint no crime or nuthin we are mixed up in, but my sister's here's all wrapped up in some man, and of course she aint got no mother at all but in sort of an impulsive moment, she goes and tells a long story to this guy about her mother. Now, as she's goin to marry the gent to-day, she's gut to produce mother. Now mama, you're it. I'm not afraid, knowing the few things I happen to know in reference to you (this very marked) but what you'll keep mum about all this.

MRS. KELLY

Aw now, Eva, you know how safe I am.

EVA

Sure I do, cause you got to be.

EVVIE

(quickly, coming down stage) Now, I've told him that we lived out in Vallejo all our life, and father died when I was a baby and you was sort of a silent woman, and never said nuthin to nobody, so remember all with and dont make no breaks.

EVA

EVA

Av, I'll take her over to the room, and put her nice allright. Dont worry about her. Hes, he's been told that you were comin on the 1:20 train this afternoon, so you'll have to show up before time and surprise the gal you was tryin to surprise han Av, I'll fix that allright.

KEVIN

By Godl (To Mrs. Kelly) You'll have to change that rig. If he sees you in that, he'll think you're a Fourth of July Celebration.

EVA

Sure, I'll get her into a nice blank dress, one of them faded satin rags. Leave it to me.

KEVIN

Well, where can she step at u till it's time to show up?

EVA

Over to the room. (To Mrs. Kelly) We'll hunt up some nice kind of duds, and you can come over to my place til I come and get you, at the right time and start you out.

KEVIN:

Yes, whatever you do, dont show up with that queer junk on your an your face, and all them glad rags on, cause that would spoil the whole thin g.

Mrs. KELLY

Now, dont you trouble mine, I'll play the part allright, be easy.

EVA

Yes, dont worry. Did I ever make any holds yet. Leave it to me.

KEVIN

Now/ remember, when I meet you, - now how'll you do? Now, you stand over there Mrs. Kelly.

MRS. KELLY

(Goes R.) Yes, yes.

KEVIN

Now you see on coming and I say "Mother, Mother, Mother - three

times, oh, it's been so long since I seen you, - no I mean since I saw you - and you put your arms around me, and you say, "Oh, my darling child".

EVA

(R.) I think if she put in that what we wrote in that letter it would be read, - "my own darling baby daughter" - because that's familiar to him. If he heard you say that, he'd know you were allright.

MYRTLE

Well now, let's try it out, cause if we make any breaks, it'll look bum. You don't want to say much cause I've been tellin him how quiet you were. Hey, here I come. Mother, mother, mother It's been so long since I seen you, - my God I will get that wrong, - saw you. Now, Mrs. Kelly -

MRS. KELLY

Yes, I am coming. (They sink into each other's arms) - (effusively) My own darling child and baby daughter, it has been many years since I was so happy as now, and indeed this is a momentus occasion.

EVA

(In great disgust) Ah shidoo that talk bill, that's no good. You aint one of them book mothers. This aint no play you're doin you know, - this is the real thing. Just say my own darling baby daughter, and then cry, - you might fall in her arms - but dont go on talking like that. That'll be a hell of an act after we'be been cracking up her valet you were if you go on rabbing like a windmill, - and - look happy like you was glad to see her.

MYRTLE

(doubtfully) Well, I dont think she ought to look too happy cause that would look like she wanted to loose me. I think she orter be kinder sad.

MRS. KELLY

Now you all needn't worry. I've been a mother five times. I dont think I can make any breaks after all that experience. You leave it to me.

MYRTLE

(a little encouraged) Now, we'll try it over again. There's everything in a good beginning. If we get it started allright we aint have no trouble. Now, here we go.(Rushes into Mrs. Kelly's arms) Mother, mother, mother, It's been a long time since I saw you last.

MRS. KELLY

MRS. KELLY

(Seeing Effie) My Child, my child, my own darling little baby daughter.

EVA

(With great enthusiasm) Sure, that looks like the real thing. That's allright. Now that's all, aint it?

EFFIE

(To Mrs. Kelly) Say, my God, you'll have to change that rig. If he sees you in that, he'll think you're a Fourth of July horse.

EVA

Sure, I'll get her into a nice black dress, one of those faded satin rags. Leave it to me.

EFFIE

Well, where can she stop at until it's time to show up?

EVA

Over to the room. (To Mrs. Kelly) We'll hunt up some nice kind of duds and you can come over to my place until I come and get you and start you out.

EFFIE

Yes, whatever you do, dont show up with that junk on your face, and all those glad rags on, cause that would queer the whole thing.

Mrs. Kelly

Now, dont you trouble Miss, I'll play the part allright, he says.

EVA

Yes, dont worry. Did I ever make any balks yet. Leave it to me. Here, Mrs. Kelly, you wait out here (goes to door R.2, opens it) I'll be with you in a minute.

Mrs. Kelly

Allright miss. I hope you'll like me miss. I'll do the best I can. (Exit R.2)

EVA

(To Effie) Well, what do you think of mother?

EFFIE

(Tearfully)

EDYTH

No, not now. And his mother is so old, she can't move out of the house. He's got a brother though. What do you think? He's a preacher, sort of a travelling revivalist kind, or something - down south.

EVA

Introduce him to me. Make it a family affair.

EDYTH

(after long pause in which she looks at picture and then Eva looks at Eva. This hurt repeated twice. Then slowly in puzzled tone) They are different.

EVA

Who's different?

EDYTH

(slowly, reflectively) There were, - from you and me. They don't look like us. I wonder - what - makes it.

EVA

(abstractly looking at pictures) I don't know. I can't see much difference. Guess they haven't been used so much sailing. They look sorter hungry.

EDYTH

(with decisive strength) By the love of Mary Kelly, Eva Tuck or, this is a dirty trick we're playing. It's an awfully awful dirty trick.

EVA

What's the matter with you, kiddo? You ain't yourself to-day.

EDYTH

Oh, I wish to God, I'd never been myself. Why couldn't I have been like somebody else. Why couldn't I have been like her. You can't look at that face, - his sister's - and tell what she was. Why couldn't he have been like her?

EVA

Oh, splash and little raindrops, she's a dead one now.

EDYTH

Don't talk like that. I'm not going to do it. Swear to God,

I'm not going to do it. No sir, it's eighty-eight for nine right now. I haven't been wise to what I'm a doin, but I'm gittin on to myself now. (with apparent resolve) We back to the merry harvest fields. There'll be no meddin for me to-day, Eva Tucker.

EVA

(Melodramatically) No wedding Bells for her! (Sings) Thou Bells Shall not ring out!

EVVIE

Right you are kiddo. any other man, well, - I'd - . Say but this man is the real cheese. Why Eva, he showed me things that I never knew was on earth. Now (gets up, runs over to get hat) I'm going to skidoo. (Runs. putting on hat)

EVA

(After pause) (Calmy turns and looks at her, then says qui quietly) So you dont ever want to see him again?

EVVIE

Dont want to see <u>him</u> again?

EVA

Well, that's what you just said, aint it?

EVVIE

(reflectively, slowly) Want see <u>him</u> again.

EVA

Sure Bill, how can you, if you're going to make a break.

EVVIE

Well, I guess it's up to me to do <u>without</u> seeing him.

EVA

How do you think he'll like it?

EVVIE

My GOD! My God! I wonder! I wonder!

EVA

<u>That's</u> the question Bill.

EVVIE

EFFIE

For he loves me. Do you hear that, Eva Tucker? He loves me, that only man who was worth a thing that I ever saw, and he loves me right, Eva Tucker. He loves me like he loves his sister and his mother, only more, more, a million times more than he ever loved anybody, and I could make him the happiest man who ever drew the breath of life.

EVA

(quickly) Why dont you do it? You'll regret it all your life if you dont.

EFFIE

(with sudden resolve) I will do it. I will do it. (Rising) O, look at that clock. Say, he'll be back here in five minutes, - you got to be going, quick!

EVA

Sure kiddo, I'm going.

EFFIE

Well, get a move on you. He mustn't see you here.

EVA

Mustn't see me?

EFFIE

Aw, you know what I mean.

EVA

(Gets up an goes quickly to door R.2, - thoughtfully and slowly) Say, you dont think about nobody but him, do you?

EFFIE

(xing to R.) Oh, he's wonderful he is!

EVA

(At door) Guess I wont see you again after to-day, will I if you're goes East to-night?

EFFIE

I've got to get away. I cant stay here a minute longer, than I have to.

EVA

You dont remember when we was little girls, do you? You used

to call me "sister" then, and I called you, - I called you "sis". Say, we haven't kissed each other for years, isn't that funny! (quiet emotion) Would you mind calling me "sister" now, and I'll call you "sis", and then we'll kiss each other just this time, and to - hell with all this junk that's been between now and then.

EVVIE

Sister!

EVA

Sis!

EVVIE

Now, we've got to go, Eva.

EVA

(Slowly, with all the feeling possible) Say, little kiddo, I hopes you get through it allright. Goodbye.

EVVIE

Goodbye - sister!

(EVA exits) (Then re-enters quickly, at door)

EVA

Don't worry about our mamma. I'll put the banks into her alright. (Exit)

EVVIE

(Stands at door, holding knob in hand. After pause, she opens door quickly) (Calls) Eva, Eva. (There is no answer opens door quickly) (Calls) Eva, Eva. She goes over to bureau mirror. She slowly closes the door. She goes over to bureau & raises her hands to take out hat pins, drops her head on the bureau, sobbing softly, then slowly takes off hat, puts it down on dresser, then goes to table takes up pictures, takes the handkerchief she has been wiping her hands with, rubs off the pictures, and puts them on bureau again.)

(Bell rings, she opens door R." - Albert enters).

ALBERT

Hello, little one?

(EVVIE goes into his arms)

EVVIE

Hello?

ALBERT

(Tenderly) You know what day it is?

EFFIE

Yes, I think so. (Raises her head slowly, looks up into his face)

ALBERT

(Kisses her on forehead) It is somebody's wedding day.

(EFFIE drops her head back on his shoulder)

ALBERT

(Playfully, in happy boyish manner) Is somebody very happy?

(EFFIE does not answer).

ALBERT

My, my goodness! Has she lost her tongue. Or perhaps somebody's very miserable.

EFFIE

(Shakes her head emphatically "NO".)

ALBERT

Then I guess they must be very happy.

EFFIE

(Nods her head) Yes.

ALBERT

Ah, now that's better. That's something like it. (He puts his arm around her, they walk across the room to L. They go nearly past the mirror, when ALBERT stops). Look, look, (and gently, softly) I see a bride and groom. Dear, dear me, aren't we the handsome ones. You know something?

EFFIE

(softly, shyly) No, what is it?

ALBERT

One half of me is better looking than it ever was before. (He sits her down in chair L. of table. He seats himself on foot stool at her feet). I now swear, by all that's holy, this is the very last time I shall be at the feet of the beautiful Miss Effie Tucker. (Takes her hand in his, kisses it, then puts it between both his hands.) Do you hear that?

EVVIE

(In her same soft voice) Yes. (Turns her head away)

ALBERT

Why, why, look at this! What's all the trouble about? If the little girl isn't crying. Now, you mustn't do that aren't you happy?

EVVIE

(Nods her head slowly, and says after a pause, tearfully) Yes.

ALBERT

(Getting up, and putting his arms around her) Dont you love me?

EVVIE

(quickly, emphatically) Oh yes, yes, yes.

ALBERT

Oh, well, that's different. Then I think Miss Brown Eyes will live until to-morrow morning, and everybody will be as happy as a little bird. (He fixes the steel and kneels down by her on her side L.) No, honest, I dont mean to be foolish but I am so happy! Oh, you couldn't believe how happy I am.

EVVIE

(Lifting his face with both her hands) You are really happy? I mean is it different from all the other kinds of happiness you ever know?

ALBERT

(enthusiastically, earnestly) Yes, yes, Oh - it's as different as- sunlight to candlelight.

EVVIE

What made you love me? I often wonder that?

ALBERT

I cant tell what made me. I just know - I do. Oh, by the way, I was going to surprise you. I thought my brother was coming to-day, and I wasn't going to tell you until he was here but he wont come. Something or other had happened, I dont know exactly what, no one, we'll have to be married with no one but just ourselves and - and the preacher.

EVVIE

Oh, I dont mind that. You'll be there.

ALBERT

And you, you, - my little wife!

ERVIE

(Kisses him on the forehead and very slowly and softly says) My husband!

ALBERT

You know that if the first time you ever said that.

ERVIE

It isn't the first time I ever thought it.

ALBERT

It's only two hours more before - before you belong to me for ever and ever. My little wife! Then we'll get on a train, and we'll go home and then my tired little heart can rest. No more work, no more worryand poverty, bitterness and loneliness, no more badness of any kind for my little sweetheart.

ERVIE

(with sudden tenderness) Oh, that's what I want - Rest! We'll go to someplace where it's quiet like, and we'll have nothing to bother or trouble us at all, will we? You know, I can't quite get it that it is really true. It's too good! It will be a quiet place we go to, won't it, Albert, my husband?

ALBERT

It's the most quiet sort of place you ever saw in all your life, - my home.

ERVIE

That sounds so funny when you say it. Home! Home! That's where we are going to.

ALBERT

Oh, forgive me dear, I am selfish, - I'm afraid we are not treating her quite right.

ERVIE

Who?

ALBERT

Why, your mother, dearheart.

ERVIE

(quickly, forgetting herself) Ah, she'll be allright.

ALBERT

Just think how terrible it must be for her to leave you. I am afraid she wont like me much. You know how mothers hate to part with their children.

EFFIE

Well, you know I think my mother's sorter different. I dont think you ever saw a mother like her in all your life. You know we have had to live away from each other a whole lots.

ALBERT

You know what I am going to do?

EFFIE

(in some apprehension) No Albert, what?

ALBERT

I thought about it last night. I thought it all over. I am going to take her, whether she will or not, right off with me this afternoon, - that's what I'm going to do. You didn't think I was going to let your mother be separated from her daughter like this? No siree. She's going with us to-night.

EFFIE

Why, why no, oh no, she cant do that. You see the fact is - well, I'll tell you afterwards but she cant do that.

ALBERT

Oh yes, she can and she must. I'm - oh, she wont be in my way any. I know just what kind of a mother she is too, - my mother she is now too.

EFFIE

(Coaxingly) Well, now, please cant I have my way this time?

ALBERT

Why certainly, dear.

EFFIE

Well, now just let me manage this. (Markedly) Well, I've been thinking and planning - why I was thinking about her been thinking and planning - I've been thinking and planning, just before you came in. I've been thinking and planning, and I have it all fixed up. Now, for certain reasons she cant go with us to-night, no, no, - I'll tell you, - but after we have been back for a few weeks, then we are going to send back and get her, sent for. That is, if it isn't too much trouble for you?

ALBERT

(Watching Effie in rapt admiration, scarcely hardly hearing her words) What nonsense! How could it be trouble for me? Just as you say dear. My beautifullest little sweetheart (Kissing her hand) Just think I really have you for good and all.

EFFIE

And now, now you must go, and I'll —

ALBERT

(Rising) To give you a chance to get even more beautiful, eh?

EFFIE

I'm afraid I'm not going to get much beautiful. Just that plain little white dress.

ALBERT

And did you want to have a gorgeous wedding dress, - all fluffy and veils and things?

EFFIE

No, I dont think I care much about it, if it's allright to you.

ALBERT

My opinion is - you couldn't look any better- if you had all the tailorings in the world, but if I must go, - I must - au goodbye.

EFFIE

(Rising) Goodbye, for just a little time.

ALBERT

And then no more goodbyes at all. Never again as long as we both shall live. (Taking her in his arms) My little child wife! (Goodbye! (Kisses her) (X 's to door R.2)

EFFIE

Goodbye, my - (Goes to him, very softly) my husband!

ALBERT

My Wife! (Exit, Main door, - immediately re-enters) I just came back to see I forgot something. (Kisses her on forehead)

EFFIE

EFFIE

Was that what you forgot?

ALBERT

No, I dont want you to forget to wave to me this time. I'm going up the street, other side.

EFFIE

Now tell me, - when did I forget it before?

ALBERT

You had better not this time. I'll be back in a few minutes. (Exits quickly)

EFFIE

(Stands in doorway and waves handkerchief. Softly) Goodbye! (After a slight pause looking out, she shuts door, goes to window L. looks up one way, then the other, appears disappointed, then waves frantically with great joy out the window. Stops, drops her face despairingly in her hand. Bell rings, then a hurried knock. She starts, then knock again and bell rings again. She crosses to door R.) opens it)

(EVA enters followed by MIKE, half-drunk).

EFFIE

Eva!

EVA

I didn't mean to come back but I just seen him go out, and this crazy Mike is jagged to the guns. He's got in some more trouble and the police are after him. Now, he wants money to get out of it, and God knows what all.

EFFIE

Now what are you trying to do, ruin everything? What in God's name can I tell Albert if he comes back and finds you here. You must go, go - he's apt to come back any minute. He was going into the Total office, and if I hadn't come along and raised a rumpus, then your man would a got on to it sure. I dont know what to do with him.

MIKE

(drunkenly, in loud voice, sitting limply on couch) Give me a couple of hundred dollars, and it'll be allright. If you dont, it'll be all wrong.

EVA

Now Mike, you know you're swearing yourself. I thought if there was one soul on earth I could depend on, you was the guy. Now, you're putting up like this and trying to throw me down.

EVA

(going to couch) Yes, you and you'll ruin everything.

MIKE

See kiddos, listen to me. I'm not wasting no time arguing with you. I'm not going to swear a damn word. You know that now, and I ain't going to say a damn word. You know that. But, I'm in trouble Eva! I'm in trouble, and you is the only one that can help me out. I didn't come here to bully you or nag you to give me some more money but I needs it. It ain't no life and death matter, just- - . Ah, give me the two hundred and you'll never see me again.

EVA

I haven't got no two hundred dollars. You think I carry a bank around in my clothes? If you wait until after I get married, then I can get you a whole lots of money and I'm going to treat you alright. You butt in this way and you ruin the whole thing. So, you've got to get out and get out quick too!

MIKE

Eh, Eva! start any of that kind of talk, dont do it, I may- be there because when it comes to a show-down, I guess I can be there with the best of you. I may be drinking a little but I ain't drunk. Guess I know a man when he's a drunk.

EVA

See Mike, see dont raise no rumpus. (soothingly) This guy will be coming back in a minute. See, you come on home with me, and we'll have something to eat and drink, and then be- right, I'll see that you get on some alright.

MIKE

Are you sure?

EVA

Sure Mike, you know I always tells it to you straight.

MIKE

(Risin, drunkenly, tearfully) Kiddo, you're the real thing. I likes you kiddo? You know I got a feelin, a feelin in my heart for you. I likes you more and more and more. I/, - I,-

EVA

(Who has been while Mike was speaking in background - at C.) Yes, Mike, now for God's sake, get out of it. (X's to him) for we'll all be up against it, if you don't get away from here. Come to Mike, come to. Come quick.

MIKE

(Takes her by the hand) Eddy, I like you. You aint got no hard feelins against me. I didn't mean to make no trouble but I'm up against it, and nobody dont love me none or nothin. (His arm around Eva's neck)

EDDIE

(Emotionally, yet with compassion) Oh, we know that Mike. I'd do anything I can to help you but I can't do nothing now. You've got to get away quick, or there'll be trouble, dont you see.

EVA

Im Mike, come on now, that's a good boy. (Walks slowly with him, his arm around her neck to door, MIKE stops)

MIKE

(at door) Well, I dont want nobody to think that I was trying to make trouble for nobody for I aint one of them kind of guys. You know if you only knew me - I'm one of the best fellows, - one of the best fellows that ever lived I am.

EVA

(Starts him along again) Oh yes, we know that, but come on now. Hurry up, I've got a thirst. Come on, we'll have a highball that big (indicating with hands)! We'll have two highballs!

MIKE

(Stops indignantly) No, I dont want no highball. I want, I want - beer (taunting drunkenly) that's what I want. (goes over to door R.2 opens it

EVA

(Gets MIKE over to door R.2, opens it, gets him through the door, he stops again, Billie is on the other side of room)

BILLIE

(Looking out the window) There he is. I see him now. For God sake Eva, get him out of the way.

MIKE

No, I'm not going yet.

EVA

Oh yes, Mike, now come on.

MIKE

No, I aint told her goodbye yet.

EVA

Ok, that'll be allright.

MIKE

You know- she'd never get over it, if I didn't tell her good bye.

EVA

No, no Mike, not now. He's coming.

MIKE

(swinging Eva out of way) No, nothing of the kind. I aint goin to hurt her feelins like that.

MAGGIE

(Taking him by arm, starts as though attempting to force him toward door) Mike, in heaven's name, will you go?

MIKE

Just as soon as I tell our problem, then I'm going.

(RING AT BELL)

MAGGIE

(low voice) My God, it's too late! It's him!

EVA

(Going over to MIKE) Now this is a hell of an out.

MIKE

What's the matter?

EVA

(Her hand over his mouth) Such ugl For God sake, hush!

MAGGIE

Well, what are you going to do?

EVA

We'll get him out this door (starting to door R.U.)

MAGGIE

(In frightened but subdued tone) No, no not there. He'll see you. He's right there (indicating) You'll run right into him.

EVA

EVA

Aint there no place you can hide us until you get rid of him?

EPPIE

I dont know! I dont know! You, my love, in my room.

EVA

No, that wont do, how'll we get out without him seein us?

EPPIE

Here, I might put you in this closet.

EVA

Sure, that's the guy. Then when you get him out of this room, we can make a break.

EPPIE

Git a move on you. (Puts Eva in first closet L.U.) Now it he dont make any noise, and dont come out of here until I come in to get you, do you hear?

(EVA nods head and they shut him in closet)

(EVA goes in other closet)

EPPIE

(To EVA -) I'll let you know when the time comes.

EVA

(In closet) Oh my God, I forgot Mother.

EPPIE

What?

EVA

Here (alluding to package) I've got her clothes here. She's waiting for me over at my room.

EPPIE

It's all off now. What's the use of trying?

EVA

No, no, - tell him-

EPPIE

Tell him , what?

EVA

(Too value, excitedly) Tell him you got a message. She missed the train, will be on hand at four o'clock, and when I get out, I'll -

(BELL RINGS AGAIN)

MAVIS

(Dispairingly) Oh, what can I do, what can I do? He might ask to see the message. I can't do that.

EVA

Be at the telephone, - long distance, - fake talk to mother, and when you get him out of the way, I'll shove her up.

(BELL RINGS AGAIN)

MAVIS

(Runs to door, opens it quietly, very excited manner as ALBERT returns) Oh, it's you. I was in the other room. The telephone bell is ringing too, excuse me. (Runs to phone R. just above door). (At telephone) Yes, yes, here I am now. Yes this is Miss Effie Tucker. Yes, yes. Ah, why is that you, mother? As yes, hello, hello, hello, what is it? You want me? Hello, hello.

ALBERT puts hat on table L.)

(MAVIS still at phone in whisper) Ah, that's alright Central nothing, keep off, keep off. (In loud voice) Oh, I'm so sorry, so you missed it. Well, I'll put it off, yes, I will. I'll put it off. What? Superstitious? Oh, I hate that. Well, if you say so. Bad luck to put it off. (reluctantly) Alright mother, I'll promise but I'm so sorry. 4 o'clock. well goodbye, goodbye. (Hangs up receiver) (To ALBERT) Oh, isn't that terrible? Oh, I forget, I want you to talk to her (Runs back to telephone) Hello, hello central, that was that number? Oh, you don't know. Ah, alright. (Puts up receiver (To Albert) I wanted her to talk to you too. It was from mother. Isn't it terrible, she missed the train. (Bell rings again violently) Yes, that's alright Central, nothing at all. Thank you, thank you.

ALBERT

She'll be here at four o'clock? Well, we'll have to postpone it.

MAVIS

Yes, that's what I said but she said if I did, she wouldn't come at all, so that's why I promised her I wouldn't. Was it wrong? (with frightened timidity)

ALBERT

(Assuringly) Why dear, of course not. They do say it's bad luck and it does feel that way about it, is it wrong? I don't think anything you do could be wrong dear. Of course,

for your sake, I wanted her, but if she feels that way about it- -

EVIE

Oh yes, she's terrible superstitious about that. She always was.

ALBERT

(Tenderly) So am I superstitious about it. About not having you good enough, little despite heart.

ALBERT

(Setting parcel down on table) I'll give you two guesses to tell me what this is. (alluding to package)

EVIE

(C. of table) Oh, dont make me guess, I never could do nothing like that. Tell me, what is it?

ALBERT

(Opens box) Now, what do you think of that?

EVIE

Oh, aren't they lovely? They are beautiful, aren't they? Orange blossoms.

ALBERT

Orange Blossoms! Blossom unto Blossom!

(EVIE looks around room nervously)

ALBERT

Why, what's the matter, little one?

EVIE

Oh, I, - I am afraid I'm not good enough, for you.

ALBERT

Dont say that, little one. You know you mustn't talk nonsense.

EVIE

Oh, I am afraid it isn't nonsense.

ALBERT

And you not mind, do you, because it's such a single, funny

unconventional sort of a wedding. No church, no music, nor anybody but just you and I, in this little place

ERVIN

Do you think that would make any difference with me?

ALBERT

No, I don't dear. I am afraid it hasn't been just what the world calls right in this unconventional sort of way but it doesn't make any difference, does it dear. It won't in an hour for then you are going to be - my wife.

ERVIN

Oh, I haven't thought about that. You know since we spoke out there in the hop fields that night when those Germans were singing about the two souls, one soul for one soul, one life for one life, and one God above all - you see I remember your words - I don't think about these kind of things any more, - about what's right and what's wrong. Everything's wrong when you are away and everything is right when you are here.

ALBERT

Dear, tell me, shall we be married in this room?

ERVIN

(quickly, emphatically thinking of HITT and HTA) No, no, Oh no, - not this room.

ALBERT

Well, why not. This is much the larger room.

ERVIN

Oh no, the room in there. I like it so much better. I call it my little room. This is too big.

ALBERT

Sweetheart, just as you say.

ERVIN

Would you, would you mind waiting in the other room, just a little while.

ALBERT

Why, certainly not. (looking at clock) Why, it's only half an hour more. I didn't think it was so late.

ERVIN

Oh, dear me, I'll never get ready in that time! Just a few moments, just a few and then-

ALBERT

Yes, I imagine. What are you doing here?

MIKE

I needs the money, Bill.

ALBERT

Well, I must confess you are the most candid burglar I ever met in all my life.

MIKE

Kiddo, you does me wrong. (Comes out of closet) Kiddo, they didn't want me to see you, they're ashamed of me. Say Bill, she's allright. They dont make them no better. (Sits limply in chair L. of table).

ALBERT

(quickly, sharply) You stay where you are now. (Goes over to telephone, takes down receiver) Is this the clerk? Send up an Officer at once. I have caught a thief in the room, - yes, a thief. O, I'll keep him allright. (puts dom receiver, goes quickly in front of door).

MIKE

(Leaning across table, drunkenly) Eat, did you say somethin about - me bein a thief?

ALBERT

Never mind that now, my man. You just keep still, and everything will be allright.

MIKE

(Rising) I want to get out - of - here. You had better let me go.

ALBERT

(Sternly, advancing toward Mike) You stay where you are.

MIKE

Aw to hell with that kind of talk, let me go, I say. (starting for door):

Albert takes Mike by throat, slight struggle. He throws Mike down in chair R. of table.

ALBERT

(with one hand at Mike's throat) Drunk too. I wondered why you would be such a fool as to be here this time of day.

(A woman out of closet).

ALBERT

(Seeing Eva) Oh, there's a pair of you, I see. Well, I've seen you before. Do you do this kind of work too, eh? I thought-

EVA

No, nothing of the kind. We can just-

MIKE

Say mister, you're making a hell of a mistake here. Now lk here, we dont want no trouble. You let us get out of here.

EVA

(Up at table - rapidly) Yes, for God sake mister, we aren't no burglars. We got in here by mistake. My brother was drunk, and I was trying to take him home. That's all, and then - we came here, - and the door wasn't locked, and then we came in, and the lady that lives here came in the door, and we hid in there. Oh Mister, honest to God, dont do nothing to us. Let us get out of here now before it's too late.

ALBERT

Too late for that!

MIKE

You had better let us go that's what you had.

EVA

Dont do us no harm. Let us go now. Honest to God, mister, you'll be glad of it every day of your life.

(There is ring of bell)

ALBERT

Dont trouble, I'll let you go, both of you. (Goes quickly to door R.U., opens it, two police officers and clerk enter.)

A CLERK

Well sir, what's all the trouble?

ALBERT

Why I just found these people in the closet of the lady's room the lady who is to be my wife at 8 o'clock.

CLERK

Oh, burglars, eh?

ALBERT

No noise please. I dont want to frighten her.

1st officer

(Goes over, stands R. of Mike . 2nd O. stands L. of Eva)
Well, we'll attend to them, sir. They wont give you no trouble now.

MIKE

(who is standing by Eva) Say mister, cut this out. You're making a hell of a mistake here. We aint no thieves. I am a friend - of - the - lady you are going to marry.

(Officers look questioningly to Albert)

EVA

(Whispering to MIKE) For God sake, keep still!

MIKE

Not by a dam sight. I dont want to join no parade to the look-up.

ALBERT

Officer, the man is drunk, or crazy.

MIKE

(Is bored by four, very intense, rapidly) I aint drunk nor crazy. I may be drinking a little but I aint drunk, and what I'm telling youse is the truth, the straight out truth, and this girl here (referring to EVA) is her sister if you wants to know, and we was here to see her before she gets married to you, and she hid us in these closets and that is all there is to it.

EDITH enters from upper door C. Police step back as though undecided what to do.

Police Officer

Is this the lady? Lady, do you know these two people?

EDITH

Which two people

EDITH

(Coming down C.) Why these people, these people- -

EVA

EVA

(Crossing in loudly, staggering in front of Effie) Ay Ulk, what's the use of making a bluff like this. You know damn well we never set eyes on this dame before in all our lives. You see it was like this. We just got a little jammed and got in the wrong house. I'll go with you alright old boy. I can prove who I am.

1st Officer

Oh I thought so. You can, can you? We'll see about that. (Goes to Eva)

2nd Officer

Yes, that's something like it. (Puts hand on Ulka's shoulder) Come with me, my man.

ULKA

No, it aint me, I tell you. It aint me.

OFFICER

(In loud threatening tone)
(Didn't you hear your partner just own up to it? (Takes Ulka off R. Clark follows)

EFFIE

O, this is awful, I-

EVA

(Makes gesture of silence to EVA crossing by others) (Loudly)
Here, Mr. Napper, I'll be elv you. You must prove no lemon against me.

OFFICER

Come along then.

NAPPER

(To officer) Wait a minute. (Officer stops) (To Albert)
Mr Minter, would you do me a favor? Look in that closet there that I was in. I think I dropped my pocket book in there. (Pointing to closet)

ALBERT

Why certainly. (Goes to closet)

EVA

(To EFFIE) Lady, I'm sorry we butted in on you a day as this. Don't worry about us none. I guess I have a friend in Mr. Napper. (Pats Effie's cheek, she and her partner O.K. (This with meaning)

[illegible] any publin about it lady, not a word. (With a sudden movement drops [illegible] a couple of steps pulling herself close to Effie).

EFFIE

(Whispers quickly) I'll be on hand if a couple of hours.

EVA

(Whispering) Alright, keep the head up. (EFFIE turns up slope) (EVA back to office she has formal manner for, to Officer) I'm with you. (In loud tone) Dear lady, don't you worry mine (as ALICE turns from closet)

ALICE

I [illegible] a visitor. Tis a public house.

EVA

Why?

ALICE

You can look yourself, if you wish to.

EVA

Ah, now I remember, I left it at the house. I'm sorry to put you to such trouble.

OFFICER

Yes, I guess you did. Come on with me now.

(Clerk enters from R.H. stands at doorway)

EFFIE

Oh please sir, don't hurt her. Treat her as slow as you can [illegible] poor

OFFICER

The more this, we always treats them also - as we do.

EVA

(at doorway) [illegible] obliged to you kindly. [illegible] little kiddy. (EXIT R.)

(ALICE closes door R. 2)

(EFFIE crosses slowly to drawer, looking vacantly into space)

CLERK

[illegible] down C.) I am very sorry sir, [illegible], and you [illegible], what with a terrible [illegible] in the [illegible], and

at such a time as this too, - but they wont trouble you now.

(EVVIE comes forward, looks into the mirror, brushes her hair back with her hands, turns, looks at Albert, x's in the same abstracted manner to L.C. of table, sits, looking into space)

ALBERT

Oh, I suppose it's allright now.

CLERK

You know you asked me if I could serve you as a witness. I was just getting off for the occasion when the trouble sprung up.

ALBERT

We'll be very much obliged if you will , sir, I am sure.

CLERK

Allright, sir. When shall I come up?

ALBERT

Well, the time is about up unless (turning to Eff) unless this excitement has been a little too much for you.

(EVVIE does not answer)

CLERK

(as though to break an awkward pause) I, - I am really very sorry for this unfortunate affair. I dont see- If I can help you sir in any way , I'll -

ALBERT

(in some embarrassment) Thank you sir? I - if - you would- things are a little unconventional, if - I am expecting the minister any moment. If you would meet him, and take charge of things - a little, -I'll -

CLERK

My gladly.

ALBERT

In that room (going L.U.)

CLERK

(Following) Certainly sir, with pleasure.

ALBERT

In just a minute, we'll be ready. (Bell rings. Albert goes through room R.U.. The clerk in adjoining room, closes one of the folding doors. As he starts to close the other door, ALBERT enters accompanied by minister. They are seen through open doorway in adjoining room. They all bow ceremoniously. Clerk stops in mid. of shutting other door and with minister goes L. Albert enters closing door behind him) (At door L.U.) Well, dear, are you ready?

EFFIE

In just a minute, Albert.

ALBERT

(Coming down stage) I'm so sorry this terrible thing happened. (Comes over to her, puts his arm around her) Why, dearheart, it's allupset you. You're as white as a sheet and there are tears in your eyes. For we must have had on our wedding day. (He kisses her on the forehead and the eyes as she sits motionless in the chair). Why dear, you forget something. (Goes to dresser and gets orange blossoms) What sort of a bride would you be without orange blossoms? (with playful tenderness) Why, whatever, heart of mine, a thing? (Kneels down at her side, pins the orange blossoms on her corsage) Look, I put this here, so if you do shed any tears, they'll fall here, right into the blossoms. The wedding blossoms. They are awfully pretty, are n't they dear?

EFFIE

Yes.

ALBERT

Like the blossoms in my heart that bloomed the first day I saw you sweetheart. Do you know what I said then to myself?

EFFIE

(thoughtfully, slowly) No? What did you say? Then?

ALBERT

I said to myself, that whatever might happen, I was going to have you for my wife, and so I have. (Clock strikes two) Listen dear. (Gets up, walks joyfully to door and back and, listens, with harish happiness) It's two o'clock, it's two o'clock; it's two o'clock! We are going to be married now, two o'clock; it's two o'clock! We are going to be married now, come, come, come. Why, they say people get frightened on their wedding day. I dont see why, because I'm happy, happy, happy as (in change of voice) as you say, I'm tickled to death. (Falls on his knees beside her) (Tenderly) Come, didn't you hear? It's two o'clock! They are waiting for us.

EFFIE

(In far-off voice) Waiting for us! Waiting for us!

ALBERT

Yes, dear. Yes, dearheart! Just think they are waiting in there, waiting for us to wed(e). Oh my God, my God, I love you dear. It's wonderful, wonderful day! (drops his head in her lap) (Edith draws her hand surreptitiously across it) (There is silence for a moment, then he raises his head) Do you know what I did then?

EDITH

(In soft, low tone, yet still obstructed) No dear.

ALBERT

(with simple earnestness) I prayed to the dear Christ that he would never let you through one single long day regret at the end of it, this day, dear. Of course, you might for a few moments or an hour or so, but I mean, not one single entire day.

EDITH

What did you say - just - now?

ALBERT

What do you mean?

EDITH

(slowly) About the first time you saw me. You said - that when you saw me, you said to yourself that no matter what might happen you would have me to be your wife.

ALBERT

Yes, dear. Why, what's the matter? Why do you look so curious dear? Is it such a terrible thing to have to be my wife?

EDITH

Did you mean that?

ALBERT

Why, certainly.

EDITH

You think you really meant it?

ALBERT

I know I do.

EDITH

That whatever might happen?

ALBERT

Yes.

ETTIE

I was thinking - how much you love and trust me. You know we've known each other such a short time, - and then -meeting us like that.

ALBERT

(laughingly) Are you, - why you foolish child, are you thinking of what that man said. I guess this has all upset me. Why, if I had just come into the room that moment and had never seen you before in all my life, I would have known that you two were as far apart as heaven is from - the other place. Nonsense! Come, dear, they are waiting for us. Poor dear, you look so tired.

ETTIE

I do feel sorter tired. Guess all this has upset me a little.

(Knock at door R.U.) (ALBERT opens it)

MINISTER

(At door) Well, sir, we are waiting. Are you quite ready?

ALBERT

Oh yes sir, We're quite ready. We are coming now.

MINISTER

(with simple dignity) Pardon me for interrupting you but I wanted you to know that I was here and everything is in readiness.

ALBERT

We are coming now, sir.

(MINISTER exits, shutting door behind him)

ALBERT

(Puts his arms around ETTIE, lifts her from chair) Come, sweetheart, come.

(They walk slowly to the door; Albert partly opens it, and ETTIE puts it)

ETTIE

(Shutting door and stepping back into room; passionately, wildly) No, no, no.

ALBERT

Why, what's the matter, dear?

EVVIE

(At door) Dont think I am acting foolish, - I guess I am, but just think, we'll never do this again, and we are going to our own wedding.

ALBERT

Yes, dear.

EVVIE

Just wait a few minutes, wont you, just a few?

ALBERT

(Laughing) Why I believe, she is a little frightened after all.

EVVIE

(In attempt at light-heartedness) Yes, I think I am a little afraid. Come. (She goes down to the table)

ALBERT

My little one!

EVVIE

Now come, - (takes his hand) I guess this is a funny way to do, - but then, that doesn't matter. Come, now, let's start (Music. - (They walk to door) Just think, we are the procession. (They walk to door) Just think, we are going to my wedding, - to your wedding too, isn't it? (Stops at door) Now, just kneel here. (She sinks down on her knees)

ALBERT

(In low tone) Why dear, what do you mean? I, I-

EVVIE

(Pleadingly) Come please, wont you? Now dont think I am foolish. Dont you kneel down here with me before- Come. (Albert kneels, they remain here in silence for a short time (Still in same (They start back to table) (Still in same Come! Now vein) light-hearted manner) O dear, you dont know in mind. We are coming from our own wedding now. Albert, just think dear, we are married now, aren't we?

ALBERT

But dear, why-

EVVIE

(Quickly, breathlessly) Dont talk, dont talk. Oh, I wanted to be so much, but I'm not good, but I wanted to be so much. But we are Married, we are married now, - we were married right up there for a little time.

ALBERT

(Unable to understand) Dont dear, why you are sobbing like

your heart would break, say-

EVVIE

We are married now. Now put your arms around me, and call me your wife.

ALBERT

(Embraces her) My wife! My little wife!

EVVIE

my husband, my husband! (Turns away from him)

ALBERT

But come dear, they are waiting.

EVVIE

(slowly, in heartbroken tones) It's all over now. Our wedding is all over now. (Takes off the orange blossoms, puts them down on table.) Now, Albert, you stand on the other side of the table.

ALBERT

Well sir? What do you mean?

EVVIE

Because now, I've got to be afraid of you. Not I hope you you kill me, honest to God I hope you kill me, but Albert a little nothing to yourself, please dont, cause it aint no use, and it dont make no difference after all. Want you promise me that?

ALBERT

Why, what on earth is the matter with you? What are you talking about?

EVVIE

Because/ because, please dont look at me cause I cant say it. I cant talk if y u look at me. (Slowly hesitating, feeling her way) Do you say, that woman, - that woman that was here, the man said was my sister, that woman -

ALBERT

(In quiet decisive tone) What do you mean? Dont mention that woman again. You look- I met that woman once, I know what she is; she's nothing but the scum of the street, that's why I-

EVVIE

O dont, dont say any more, please, please. I know it all now for sure. You'd die rather than take a woman like that

as your wife to your- your mother.

ALBERT

A woman like that? Why of course, - with a rope around my neck. A woman like that? What are you talking about?

EVIE

(Desperately) Oh God help me, God help me to keep on because you know what that man said that was here, you thought was a foreigner, every word that he said - - was true, and a million times worse than he said was true, and that woman was my sister, and I ain't nothing but the low-down scum of the street just like you said, and I hope I rot in hell! (In self-hurting bitterness) There now, now you've got it.

ALBERT

You mean, Our Evie, no, no - you - My God, my God, it can't be true, - it can't be true!

EVIE

Oh, yes, it sure is true, and it is, every word of it.

ALBERT

(Falls in chair after pause) O father in Heaven, have mercy, have mercy on me-

EVIE

Yes, this is the end of it, but Albert, Albert don't, don't look like that. It can't make any difference to you now - now that you - know - what - I - am.

ALBERT

Can't make any difference to me, but why why all those lies, lies, why, why?

EVIE

For money, that's all, just for money, now you know. You see it all came from that night when you were in that cafe, and I was broke and you had money, and no woman as my sister met you, knew that you had money, and no woman as you know was had could get it, so we plan up the scheme for me to go up to the hop fields, and play that I was innocent, and all that sort of thing- and that is how it happened.

ALBERT

Yes, that's how it happened. Beautiful! Beautiful! O God, forgive us, God forgive us.

EVIE

Yes, yes, and all that I have said and dig up there was a lie

my life, and way of living, everything. Why, I had to pretend like to talk as good as I did. The letter I got from my mother was just a scheme to get money. I haven't got any mother, never had any mother that I know anything about - that's all I know? And then I thought it was all a joke at first, you, it was funny. You know you were so easy like and never talked or acted like any man I ever saw, and then all those nice things you talked about, I thought it was only funk at first, then you know - this is the funniest part of it all - I got - to - believing - in - them - myself, then I got - to see how beautiful - it all was, and how petty I was and then, then I wasn't happy any more . And then you said all that about the souls being everything and this life being nothing - up there in the big fields - and I thought that might be the truth, really the truth, and that you might really mean it, and then I began hoping that what I had done might not make such difference after all; that what I had done, didn't make any different, but what - I - am - now and what I would be, would make it all right for ever, now that you see, I'm good, yes, that's true, now I'm good. Do you know that? I have felt that way in here ever since that night when you asked me to be your wife, I felt like I was your wife, like I had been your wife ever since I was born, and I would be your wife forever and ever and all time, and then again, I saw things just like they are, and that you would know that I was and would hate me, and that that I was only what you said - the scum of the street, and that this about us being meant for each other, and so many words, after all, so I started out that very night, so many weeks, after all, so I started thought at first I would marry you, and I would be the best wife that I could be, and then it would be all right, but after I saw the way you looked at my sister, after I saw all the time - Albert tell me you MUSTN'T me. (Albert makes no reply) Albert, ALBERT won't you say something to me?

ALBERT

(Very quietly, in natural key weighing every word) It must have been funny to watch me being such a BIG FOOL, very amusing performance. It's a good world!

MAVIE

(Taking Albert's natural, commonplace tone) Yes, that's true enough God knows!

ALBERT

Well, what are you going to do NOW?

MAVIE

[illegible]

I dont know exactly. I never thought about that at all.

[illegible]

Oh, I am sure not. It doesn't seem you have thought much about anything. You, you are such a thoughtless soul.

[illegible]

Yes, I guess I am, and now, now (Hysterics) it is too late, this is the end of it all.

[illegible]

(Springs from chair - Terrific outbreak, yet not in suffering but vindictiveness) Yes THIS is the END OF IT, the end of it. I should thank GOD, it is the end of it. You, YOU THING, YOU - - YOU FOOLISH OF CLAY, - you - my God, I ought to kill you, I ought to kill you before you make more hell like you've made for me now.

[illegible]

(With hysterical rapidity, all possible passion and intensity)

Oh Albert, Albert, that's right, I wish you would, I want to God, honest to God, I wish you would kill me now. I want to die! I want to DIE! But can't you see, I'm not the same girl now I was then, I'm different, I'm different. YOU, YOU woman now I was then, I'm different, I'm different. YOU, YOU (Throws herself at his feet, clutching wildly at his coat)

[illegible]

different, different, - you different- - all this that's been between us has been nothing but nothingness from first to last, - and now let me go.

[illegible]

Oh, but believe me Albert. I dont want you to marry me? I dont want you to ever see me again. I wouldn't have you kill yourself because I think YOU ARE LIKE GOD, YOU ARE, but kill yourself because I think YOU ARE LIKE GOD, YOU ARE, but please DIVORCE me. If I only knew then what I know now, oh, please DIVORCE me. If I only knew then what I knew now, oh, Albert, I never could have done it, no, no, no. Will me you believe I am better now.

[illegible]

I tell you I wish I had died BEFORE I SAW YOU, and now let me go, and tell those people that are waiting that a YOUR know's of me. Take your hands off my coat.

[illegible]

Tell me you believe me.

[illegible]

ALICE

Do not touch. Take your hand off my cloak.

(ELLIS detects hold of his hands as he takes leave to throw her off. He struggles with her, pulls to the door.

ELLIS

(Hysterical repetition) Don't leave me like this! Please don't leave me like this. You don't want to kill me, don't want to kill me. Don't leave me like this. You're killing me, you're killing me. Just that you BELIEVE ME, that's all.

ALICE

(Losing all control of himself) I'll tell you nothing, nothing, nought I hate you. Let go of my hands, I say. (He throws her violently from him) Let go you ape, you fool. (Exit slamming door violently after him)

ELLIS

(Crouches on floor against door) ALICE (sneering) ALICE, is it come to this?

CURTAIN

ACT V.

(REDDY is hanging out window L. She is ten or twelve years old, cheaply dressed, and very pert. Hand organ in distance, playing "In The Good Old Summertime". REDDY is kicking her foot in time, and singing as organ plays. As she finishes verse, music stops.)

(GROCER BOY, fourteen or fifteen, very fat, enters door C. He has small piece of ice in tongs.)

GROCER BOY

(To Reddy) Hello kid!

REDDY

Hello yourself!

GROCER BOY

What you doing here?

REDDY

What's that to you?

Grocer Boy

Smart, aint you?

REDDY

yep.

GROCER BOY

Where's Miss Simpkins? (Bus. Puts ice in chest)

REDDY

(Points R.) In there, in the laundry room.

GROCER BOY

(Goes to door R.S, speaking into room) Say Miss, I'd a brought it over this morning but I forgot. I want thirty-five cents.

EFFIE

(Off stage) Allright, I'll pay you to-morrow. Is that allright?

GROCER BOY

Sure, if you dont forget it.

EFFIE

EFFIE

I wont forgot.

GOLDEN BOY

Allright.

(Exit door C.)

REDDY

(Leahs out window, waves her hand and calls out) Say Sally, where'd you get the rig? Ah ge on, chase it along.

ELIZA

(Enters C. door. She is a good-natured looking negro woman of forty or fifty.) Miss Simkins, Miss Simkins? Why, where's that chile. (Goes Saddy) Ah, I dont mean you, I want my chile. (Goes to door R.) (Calling into room) Good mawnin Honey, how is you this morning?

EFFIE

(Speaking from other room) Allright mammy.

LIZA

(In volubile excitement) Honey, I got news for you. Owine got new landlord to-day, yes indeed, a new landlord. (Singing) My soul's a washing in the promised land, Ah, ah me, my soul.

REDDY

What's the matter with you, you crazy?

LIZA

(Do un away, you brat. (Leans her arm on door talking to Effie.) Yes, indeed owine to have a new landlord. Chas Cowin round to-day. I knows him too. He be tickled to death when he sees me here. I know him when he wasn't nothin but a dirty-faced brat (laughs). I sure surprise him when he seen me. (Confidentially) Say Honey/i'm goin to show him your room, cause it's the nicest room in the building that is aint exactly nicest, but am the cleanest. Dem dirty dagoes down stairs aint no good for nothin, white trash. I'll let you know honey when he comes, so you can dirmake up a bit.

EFFIE

Allright mammy.

LIZA

(X's to C. to REDDY) Say, chile, you tell me something, what you always pestering this lady fob, always hanging round? She's busy, she aint got no time to marry with you.

REDDY

Ah go on, chase it, you. I dont like a colored woman anyhow.

LIZA

Who you talkin to chile, I aint no colored woman.

REDDY

Aint no colored, - well, what are you?

LIZA

I is just a plain black niger I is. Say chile, you dun tell your mammy clean up her house some, my lan, it surely needs it, and look a here chile, I want tell you somethin, dont you ever go out that window no more like you do - out on that fire escape - cause it's condemned chile - until they fixes it cause you go down. That'll be all there is to you, now mind, what I tell you. (Exit C. door singing - "Ma soul's a rockin in the promised land".)

MR. GRAHAM

(Appears in doorway C. He is a butcher and wears his apron) (Calling) Miss Simpkins, Miss Simpkins?

EFFIE

(Answers from other room) Yes, what is it?

GRAHAM

(Goes to door R.2) I want to know if you can come over and scrub up the shop to-night?

EFFIE

What time?

GRAHAM

Six o'clock. My other womans sick. It's worth seventy-five cents, if you want it?

EFFIE

Allright. I'll be over at six o'clock.

GRAHAM

You're not afraid of work, I suppose. If you are, I dont want you.

EFFIE

No, I think not, sir.

GRAHAM

Well, you're different from most of them if you aren't. They

tell me you are pretty good though. I suppose you'll be allright. Come over at six. Well, goodbye. (EXit O.Door)

REDDY

Miss Simpkins, Miss Simpkins, your dago organ man's comin back. Miss Simpkins (running over to door) Give me a cent, give me two cents, I'll get him play your song if you give him two cents.

EFFIE

Allright dear.

(REDDY goes into room, comes back humming and skipping "The Good old Summer Time")

REDDY

Hello dago, - got a dey monk. Aw go on, I'll give you a poke. Throw you a cent if you play my song. Aw you knows (Throws money) Go on, that's it!

(Hand organ begins playing "La Gala "Drirm". This instrument must be of the very best class, and skillfully handled for its effect. After a few bars of the song, Effie's hand appears on doorway above her head, only the hand being seen by audience as the music plays, the hand slowly drops. The organ plays but one verse. At end of verse, the hand is down. Music stops, pause, enter,

EFFIE

(She looks to be a woman of about thirty-five. Is very cheaply dressed. Has a whitish streak of hair on one side of head. Looks very tired. Walks with a slight stoop and almost imperceptible limp. She carried a bundle of clothes in her arm. There is a half-finished shirt-waist on ironing board. She goes over to it and starts to work on it.

REDDY

(At window L.U.) Say, dont you never get tired of workin?

EFFIE

Yes, once in a while.

REDDY

Say, why do you always have him play that song?

EFFIE

O, I dont know. No reason in particular.

REDDY

Say, it's hot to-day? Aint it?

No answer, - after pause)

REDDY

Say, it's hot to-day.

EFFIE

Yes, it is rather warm.

REDDY

Say, do you like to iron? I think it's rotten. Say, when you goin to give me that half dollar?

EFFIE

Oh, I dont know. Do you think the time is about due for it?

REDDY

Yes'm, I think it's overdue.

(EFFIE finishes the shirtwaist, folds it up, puts it in bakt, takes out another one, gets needle and thread, goes to table R. of C. and begins to sew. When Effie is seated, Reddy speaks)

REDDY

Say, what do you do with all them books? (Pointing to books on shelf)

EFFIE

(Smilingly) Read them.

REDDY

Say, doyyou like books?

EFFIE

Sometimes.

REDDY

I seed you readin um like you like um. Say, I think they are rotten.

EFFIE

You do? Sometimes maybe you'll change your mind about them.

REDDY

Nope, never change my mind. My pa says books never done nobody no good. I guesss he knows. Well, I'm going home.

EFFIE

Reddy?

REDDY

Yes'm?

EFFIE

Come here.

REDDY

Yes'm (Goes over to EFFIE)

EFFIE

(Puts her arms around her) Your face is dirty.

REDDY

I know it.

EFFIE

(Taking REDDY tenderly in her arms, wiping her face with handkerchief) I wont love you any if you dont keep your face clean.

REDDY

Aw yes, you will. That's what you said about my slang talkin but you do just the same.

EFFIE

(drawing her closer) Yes, I guess I do, dirty face, slang and all.

REDDY

Guess that's cause you know nobody else loves me.

EFFIE

Now you mustn't talk like that. There's your mother and your father.

REDDY

Aw, nixie, they got too many, cant spread it round to all of us.

EFFIE

Oh yes they can. Maybe nobody loves me either.

REDDY

(with confidence) Aw, I bet somebody does. Say you're

funny, you know that?

EFFIE

(Playfully) Well, I've had my suspicions on the subject but why in particular?

REDDY

Aw, cause.

EFFIE

Just cause?

REDDY

You aint got no brothers or sisters or nobody.

EFFIE

No.

REDDY

And no husband or feller, or nuthin. Guess that's why you like me.

EFFIE

(Kissing her) So you've reasoned it all out. Dear, dear, aren't you the wise one.

REDDY

Aw, I am pretty smart, allright.

EFFIE

If I gave you a half dollar, what would you do with it?

REDDY

(Nonchanantly) Spend it.

EFFIE

What on?

REDDY

Oh, different things.

EFFIE

Would you spend half of it on your mother?

REDDY

(Doubtfully) Yes, I guess so. (Very decisively) I won't give pa nuns though.

EFFIE

(Gives her half dollar) Well, go home and wash your face and you can have it.

REDDY

Fifty coppers. O mama, aint I rich? Yours truly, I'll member you when I get rich.

EFFIE

You think you are going to get rich?

REDDY

Sure. Well, goodbye? (starts down steps) I am goin. Say, (stops) I've got a funny joke. You know that toe-headed woman that lives in the flat under you?

EFFIE

Yes.

REDDY

Her husband's a barber.

EFFIE

Yes.

REDDY

He ran off with a dago woman last night, and she's been carrying on like she was crazy ever since. She makes me tired. I wouldn't care a rap about no man, at least no red-headed barber.

EFFIE

Now, you mustn't talk like that. Is she down stairs now?

REDDY

Yep. Why? You goin down to see her?

EFFIE

What makes you say that?

REDDY

Aw, you're always goin them kind of gags. Well, goodbye. (Reddy runs to window L.) (EFFIE bends over her work) REDDY - I got a half dollar, I got a half dollar - (She is in window when EFFIE looks up)

EFFIE

(anxiously) Dont use that fire escape.

ALBERT

Ah, childus eighty-eight. I got a half dollar. I got a half dollar. (Exits onto fire escape through window L.U.)

(EFFIE puts chirtwaist on which she is working into basket at foot of bunk, covers it up, puts on hat, takes up basket, an starts to door C.)

ALBERT

(In hallway outside) Hell, you haven't forgotten me then, Lizz

LIZZA

(Outside) Yes, indeedy, I know. Just dont you ever think I'd forgot any of them Hollys. I'd a known you if I'd never seen you before. Me forget a Holly? Go on away from me child. Dont pester me like that.

(EFFIE upon hearing Albert's voice, drops basket, starts to close door as she goes L. As she gets L. of door, the door which does not catch, swings slowly open. As it gets nearly back to its rest, she again starts to close it when there was a loud knock at the door.) It is sunset and red lights fall through window.

LIZZA

Miss Simpkins, Miss Simpkins, there's the landlord here looking over the rooms.

(At this EFFIE looking anxiously right and left steps quickly out the window on to fire escape, looking back into room.)

LIZZA

I guess she's in the other room, and cant hear us. Well, that's allright. Come in. The door is open. (Liza enters followed by ALBERT. Goes to door R.) No, she aint here. I guess she's gone next door. She be back in a minute.

ALBERT

(Looks to be a man of about forty. Somewhat shamed in manner. Decidedly quick-sound in actions and speech, - practical and business -like) Pleasant place that you've got. This is. What's her name? Who'd you say lived here?

LIZZA

(R) Miss Simpkins, that's her name. Yes, indeed. Mighty fine lady too. She aint no white trash like the rest of them. Aint no call about her. Aint no cookey business about that woman, no indeed. She dont bother nobody, and dont nobody bother her, I can tell you.

ALBERT

Is that so? Well, it's pretty hard luck to have to live in this place, if it does belong to me. Dam shame. Dam shame. Human beings have to live in such a hole.

LIZA

(laughs uproariously) Say boy, you said that just like you daddy. My Lor, Chile, does me good to see a white Suthern gentlemen down here where I dont see nuthin but white trash. All crazy, crazy as bed bugs every one of them, all crazy bout money, that's what's the matter with em.

ALBERT

(Busy with note-book, taking out papers) (Good naturedly) You ole black rascal, you, what you talking about?

LIZA

I'se talkin bout you, Albert Holly. I say youse a mighty fine lookin man you are, just like your daddy.

ALBERT

(Who has looked around room, taking notes) Go on now, you cant give me none of that soft talk. Want me to raise your wages, I guess.

LIZA

(Laughs loudly) No sir, no siree, I know I dont have to ask you for nothin like that cause you goin to do that anyhow. I dundreamed that last night. Ise gwine to get ten dollars more every month.

ALBERT

You did, did you? Well, I guess your dream's come true. I wonder if this lady will mind us walkin in like this when she's not here but I want to see all my tenants. I'm going to give them all three month's rent free.

LIZA

What's that?

ALBERT

Yes sir. Free rent until I get it fit to live in. Why this hole isn't fit for cattle (with sudden emphasis) It's a dam shame, dam shame. (Writes note on paper) What's the matter with that woman that was crying down stairs. What's the matter with her? She crazy?

LIZA

Mighty neah. Say, her husband done ran awayfrom her with another woman. Low down trash.

ALBERT

What's the matter with him? Didn't he LOVE her? What's the matterwith men now-a-days?

LIZA

Aint no good. That's what's the matter with them.

ALBERT

It's a dam shame.

LIZA

What you talkin bout Mister? You never got married none? Youse a funny man. All the Holly's great on marryin cept you.

ALBERT

(In good natured off-hand manner) I never could get the right one, Liza.

LIZA

Comon chile. You can get any of them, you can.

ALBERT

I never saw but one woman, Aunt Liza, that I'd give a snap for and I didn't have no sense.

LIZA

Why didn't you marry her then Chile?

ALBERT

Why didn't I marry her?

LIZA

Yes, that's what I said.

ALBERT

Because, because (with emphasis) I was a dammed fool.

LIZA

Why dont you do it now? She done tied up with somebody else?

ALBERT

Aunt Liza, I never saw her since (rises quickly as though to change subject) Well, I want you to post these up where everybody can read them (giving her notices) I wont wait to see this lady.

Allright sir. (Starts to door)

(Organ grinder is heard very faintly playing "La Gala Drina" in distance. Albert stops. Listens. He is standing above table with leather pocket book in his hands. - Only a few bars of the song are played) The book falls from his hand on table goes quickly in great excitement to window L.U.

ALBERT

(quickly, excitedly) Who is that. Why that song I've never heard anywhere in this part of the world. First time I have heard that for fifteen years. Why if--

LIMA

(In astonishment) Say man, what the matter with you.

ALBERT

(Turning back from window) O nothing, I-, I- (recovering self-possession) You put those notices up. I must be going. (Exits)

LIMA

(Following Albert) Yes sir, yes sir. I'll attend to it.

(There is a slight pause. EVVIE appears in window. The room is dim with the evening light. EVVIE is seen distinctly in the white light from the street, which falls in latticed splashes of white upon the floor. She comes in slowly, weakly.) As she gets inside, ALBERT re-enters, goes to table rapidly, picks up pocket book, turns and sees EVVIE in window. Starts toward her, then stops. There is a long pause.)

ALBERT

(In hardly audible tone as though wordless under his emotion) EVVIE!

Another pause.

ALBERT

I KNEW! I KNEW it!

EVVIE

(Feebly, crouching in light at window) YOU, you-

ALBERT

I knew I was going to find you.

EVVIE

(Still crouched at window. NO! NO!

ALBERT

(GOING slowly over until he stands rather close to her, -in simple earnestness) Didn't you know that I was hunting for you? Didn't you know. I dont know what to say, but my God, Effie, I did love you, and I love you now, and I've never loved anybody else, and I dont think I ever could, and I've been a dam fool, and please wont you forgive me for what I said that day fifteen years ago, and be my wife, and make a man of what's left of me.

EFFIE

Dont, dont, you are talking nonsense, dont. I cant be, I cant! O

ALBERT

There is no one else?

EFFIE

NO! NO! NO! (She moves a little into the brighter light.)

ALBERT

(Self-reproachful tone) O, poor little child, look at you. You look near to death from all this sort of life, and this terrible place and work.

EFFIE

(Resignedly) I had to work to live . I dont mean forhate eat I mean to live.

ALBERT

(In horror) In this place, like this?

EFFIE

Theydont always let us choose.

ALBERT

(with great tenderness) You brave littl heart, you told me the TRUTH, - think of it, the truth, and were not afraid..

EFFIE

(with sad smile) Yes, when I ONCE BEGAN.

ALBERT

And now I have found you- - (advancing)

EFFIE

(Firmly, in quick tones, moving a step out the window) No, No,

it's just the same nowas it was then. I'm not the woman to be your wife.

ALBERT

No, you're too good to be my wife- . I followed you, and followed you , and every time just when I nearly found you, you got away from me, but I know all about you. I know just what you've done, and what you've been through, and even if you had been a million times worse than you were, one little year of the life you've li ved, would have redeemed you.

EFFIE

I dont know, they say it's pretty hard to redeem a - woman.

ALBERT

It's harder to redeem a man. Please wont you take the job?

(Music of "La Gala Drina". While distinct giving effect of being some distance away .

ALBERT

Listen, it's OUR SONG. It brought me to you after all these years, just think! Please Effie, wont you? I'm trying to do a little good in the world. Look out there, all the dirt and ignorance, and poverty and suffering. They are calling, calling always - for help. Let us do what we can. The great battle outside there NEEDS and CALLS for us.

EFFIE

Ah, it's is a battle, isn't it, living!

ALBERT

Yes, but a beautiful battle. Come! (suddenly, convinced of the truth) Say you, you made that man play our song.

EFFIE

(softly) I, I paid him to.

ALBERT

MY WIFE!

EFFIE

(Loudly, strongly) NO! NO!

ALBERT

(Stronger than first) MY WIFE!

EFFIE

(a little weaker) No! No!

ALBERT

(stronger still) MY WIFE! MY WIFE! (steps forward so he is very close to her with arms outstretched)

EFFIE

(very faintly) NO! (Goes into his arms)

SLOW CURTAIN.

- - -